

Page Two

Mrs. Edith Gregor Halpert

February 13, 1963

We would like to pick up THE NEW TRADITION loans in New York on April 9th and 10th and I hope that we may, at that time, also pick up the Lowenthal's loans of Stuart Davis' Report from Rockport and Charles Sheeler's Americana which have been confirmed in writing both by them and by us.

I have just written to Willis Woods about the loan of the Weber, New York Department Store.

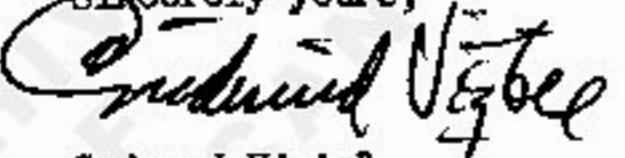
If the Halpert collection is returned on February 28th, I assume that the Demuth Trees and the Shahn World's Greatest Comics will be forwarded to the Columbia Museum from New York.

I understand that the Whitney Museum will contact us directly concerning the works for their exhibition listed in Mr. Wolf's letter of the 12th.

I am distressed that our letter of December 19th apparently never reached you. We had enclosed loan forms for all of the above. We are, at this point, enclosing a new set except for John Marin's Small Point Harbor, Casco Bay, Maine which you have already signed and returned to us. We will greatly appreciate your having the forms completed and one copy of each returned to us with your signature.

With best wishes and regards,

Sincerely yours,



Gudmund Vigeland
Assistant Director

OV/11

Enclosures

How to publish information regarding sales transactions.
Galleries are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Ira Julian

- page 2 -

February 12, 1963

(cont'd.)

otherwise in dealing with works of art running into six figures.

Meanwhile I am enclosing a consignment invoice listing the six paintings enumerated in your letter. You may recall that there was a substitution for the John Marin painting as THE RISING SEA had already been spoken for by a collector and you agreed on the substitution which we are listing. Biographical notes on the six artists are now enclosed and photographs are being sent to you under separate cover. Unfortunately we have no colored slides of these paintings, and it would take at least two weeks for us to obtain them under these special circumstances. If you like we can get additional photographs for you.

We will do nothing further until we have word from you. The prices of the paintings are listed in the consignment invoice, and you will note that the insurance valuation is 90% of the selling price or allowing for the 10% discount which we make up as a contribution to the institutions. Please let me hear from you immediately upon receipt of my letter so that there will be no misunderstanding in this connection. We will have the paintings ready for any shipment that you decide on. You will no doubt make the overall collection in New York from the various other galleries where selections have been made. I hope everything will work out satisfactory as I am very eager to cooperate with you, Dr. Bissell and Dr. Gleason. As I advised you Winston-Salem has been one of my pet towns as it was the first of many areas which I helped to develop during my years serving as a military pilot. In which I had arranged exhibitions with the assistance of Daniel Duffenbacher who worked with me on the WPA special project way back in 1936, I believe. I still recall with great joy that a bank headed by a republican volunteered to donate space for this exhibition during the democratic era of Franklin Roosevelt.

In any event please let me hear from you by return mail.

Incidentally I want to thank you for sending me the two photostats of articles which appeared in the Winston-Salem Journal and the Journal-American. It also reminds me of the delightful experiences I had with Mr. Hanes when I met him in the plane and he outlined the extraordinary program of Winston-Salem in connection with the cultural projects which have arisen in your home town in recent years.

My very best regards to you,

Sincerely,

EGH:dk
J.S. F.D.C.

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dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JACOB SCHULMAN
26 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

February 5, 1963

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Edith:

I would appreciate your arranging to
ship the Shahn "Crown and Alphabet" directly
to me.

We have been very busy but I do
plan to be in New York in the near future and
look forward to stopping in to see you.

Sincerely,



JS:KB

[REDACTED]

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9588

January 31, 1963

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert,

My trip to New York last week was unfortunately cut short, and I had to leave many things undone. I am sorry that I was unable to see you, as my earlier letter had indicated.

The exhibition in connection with the opening of our new galleries has been postponed until May, due to delays in construction. I will return to New York probably in March, and will definitely contact you then.

Very sincerely,

Tracy Atkinson

Tracy Atkinson
Director

TAMTW

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purchaser is living, it can be assumed that the information
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February 9, 1963

Dr. John Esterly
The Johns Hopkins Hospital
Baltimore 5, Maryland

Dear Dr. Esterly:

John Marin, Jr. referred your letter to me several days ago.

I was much amused with your remark about the local scene in the environs of Baltimore. It occurred to me that Johns Hopkins should be the most likely spot for the collection especially so these days when all hospitals seem to yearn for works of art, and as one connected with the institution I should think that the powers that be would be most delighted.

At the moment I have no one in mind as the Ford Foundation and the American Federation of Arts are both doing a tremendous job in sending out exhibitions to all parts of the country. The museums and universities are popping with works of art at their disposal. As a matter of fact the Ford Foundation is now adding to its largess by permitting the exhibiting organization to select several works of art from each exhibition for purchase with funds donated by the Foundation. Thus I think it would be best to make some arrangements at the Johns Hopkins University or the hospital. If I should get a bright idea I will certainly get in touch with you. Meanwhile I do hope that you and Mrs. Esterly will pay us a long visit before you leave for London.

Do let me know ahead so that I can arrange to have a small dinner party as a temporary farewell. My very best regards.

Sincerely,

EGH:lk

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February 2, 1963

Dr. Norman Rosenberg
43 North Drive
East Brunswick, New Jersey

Dear Dr. Rosenberg:

The Marin show closes today and I want to express my thanks to you and Mrs. Rosenberg for your generosity in lending RIVER SCENE FROM WECHAWKEN, N.J. for this occasion. John Marin, Jr. joins me in my expression of gratitude.

Needless to say this painting was greatly admired by the many visitors who expressed their enthusiasm accordingly.

We are preparing the painting for delivery to you and look forward to your visit.

Sincerely,

EGH:lk

A.F.A.

February 12, 1963

Mr. Churchill P. Lathrop, Director
Hopkins Center
Dartmouth College
Hanover, New Hampshire

Dear Mr. Lathrop:

For some time I have been planning an exhibition relating to the theme of communication, both 19th and 20th century, with the subject of the pictorial point of view drawn from trade signs with and without lettering, etc. The title of this exhibition which I plan to open at the gallery on March 4th for a period of a month will be SIGNS AND SYMBOLS.

Much of the material has passed through my hands and I have been studying our photographic records for the overall selection.

Among the latter I find a trade sign used presumably for a sporting goods shop in Bridgeport, Connecticut in the latter part of the 19th century. This is called BASEBALL PLAYER and was presented to the College by Mrs. John D. Rockefeller, Jr. when she decided to distribute her American Folk Art collection. I don't recall the exact date but can look it up if it is necessary. The only date I have is that of her purchase which was July 10th, 1931 - 32 years ago.

This is the figure of a 19th century baseball player in the characteristic attire of the profession. It measures almost six feet in height and was presumably placed outdoors at the College during the period when Nelson Rockefeller was a student.

To date I have heard nothing about the figure and am taking for granted that it did not play as important a role in the student education as both Mrs. Rockefeller and I thought it would at the time of the gift. On the other hand, I trust, that you still have it in your possession. Unfortunately I have only a book photographic record which I cannot remove from our archives but the figure is too big to have been misplaced or misfiled and must be somewhere on the campus. I hope you will let me know.

All this is preparation to my request for the loan of this trade sign. Won't you please let me know at your earliest convenience whether you can locate it and if so whether we may have it for a period of a month - until March 30th. Because of the necessary period for installation we should like to have it in our possession

(cont'd)

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REED COLLEGE
OFFICE OF THE PRESIDENT
PORTLAND 2, OREGON

February 11, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Mrs. Halpert:

I very much appreciate your telephoning me about the Ben Shahn exhibit which we are planning. Enclosed is a list of the works which have been made available to us.

I hope that it will prove possible for you to provide us with sufficient additional works of Mr. Shahn's to fill out the show.

Thank you for your help. I look forward to your reply.

Sincerely,

Carleton Whitehead

Carleton Whitehead
Assistant to the
President

CW:mks
Enclosure

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THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD • Victor Waddington, Leslie Waddington, Mabel Waddington
2 CORK STREET, LONDON W1 . Telephone REgent 1719

29th January, 1963.

Miss Edith Halpin,
The Downtown Gallery
32 East 51st Street,
New York.

Dear Miss Halpin,

We have been thinking for some time about the possibility of having a John Marin exhibition, and wondered if such a project would interest you. The exhibition would consist of watercolours and oils, and could have a certain number of works on loan.

Should the exhibition materialize we would have to keep in mind the fact that there would be expenses for shipping and insurance, and that prices in London should be similar to those of New York; so if you are interested, I would be glad if you would indicate the terms on which you would propose the show to be run, i.e. what discount you could give us, and whether packing, shipping, etc., would be divided fifty fifty.

I am enclosing a catalogue of two recent exhibitions, Milton Avery and Henri Hayden; both were housed on the first floor of the gallery, but we could use a smaller portion if necessary.

With good wishes.

Yours sincerely,



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PHILADELPHIA MUSEUM OF ART - FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

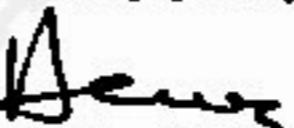
February 1, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am very sorry that I will be unable to attend
your reception for Morris Broderson on February 4,
1963 and I thank you for inviting me.

Sincerely yours,


HENRY G. GARDINER
Assistant Curator of Paintings

HGG:emh

7 Feb 63

Dear Mrs. Halpert:

A collector has requested that I find
a painting by Dove whom they admire and
would like to add to their beginning collection.

I would be most appreciative if you could
send me a few photos or transparencies to show.

It might be advisable, if possible, to send 3 samples
of different sizes and prices but of uniform quality.

Sincerely yours,
Ernest Raboff

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CHRYSLER CORPORATION

Detroit St., Michigan

February 1, 1963

RICHARD E. FORBES
Director of External Relations

Mr. Joseph Marc
Marc-Long Associates
550 Grant Street
Carlton House
Pittsburgh 19, Pennsylvania

Dear Mr. Marc:

Thank you for your letter to Mr. Love outlining your proposal for the Chrysler Corporation exhibit at the New York World's Fair.

Our concept for the exhibition has been developed, and construction will begin in the near future. Under these circumstances progress of our project has moved too far forward to incorporate your suggestion.

However, I would like to compliment you on your presentation. It is quite complete and informative, and I suggest that it might be suitable for exhibitors who have not firmied their activities.

Sincerely,

Richard E. Forbes

REF ID:

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would be enormously interested to see - at least in part - what I have been enthusing about for two years now!

Do let me hear from you as matters progress, and please don't forget us -

Very sincerely,

Howard Atting

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MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • Endicott 2-5514

Conservation of Paintings

February 6, 1963

Mr. John Martin Jr.,
The Downtown Gallery,
32 W. 57th St.,
New York 22, N. Y.

ARTHUR G. DOVE - "Carnival", oil on canvas, 13" x 34",
dated 1935

Painting has very heavy ground (note back of canvas where it has
penetrated linen) and this appears to be extremely smooth in the
green area making adhesion between paint layer and ground poor.
Flaking has occurred at this point.

Flaking should be set down, any losses filled with gesso and in-
painted. Because removal of excess gesso from filling usually
means that surface grime is lifted from paint surrounding damage,
it will be necessary to give the entire surface a superficial clean-
ing and then spray it with non-yellowing synthetic resin varnish.

\$50.00

Margaret M. Watherston

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

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February 6, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Just a word of appreciation for the effort that you took in coming to Allentown the other evening. I am sorry I wasn't able to spend more time with you during the mob scene, but it was delightful having you here and I hope I didn't seem to brag too much about what we are attempting.

I trust that being away from the Gallery didn't put too much strain on you for the hanging of your own show.

Having you here was very much like receiving a fond member of the family.

Cordially,

Richard Hirsch
Director

RH:kg

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February 12, 1963

The Hon. Mortimer M. Caplin
Internal Revenue Service
Internal Revenue Building
12th & Constitution Ave., N. W.
Washington 25, D. C.

My dear Mr. Commissioner:

I have written Mrs. Edith Halpert that you would be glad to see her with respect to a problem that has arisen with her very generous gift of paintings (one of the best private collections in the country) to the Corcoran Gallery of Art in Washington. Her address, and the address of her gallery, is 32 East 51st Street, New York City. Mrs. Halpert will write for an appointment.

I appreciate very much your courtesy and kindness in agreeing to see her personally.

With regards,

Very sincerely yours,

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art dealer is living, it can be assumed that the information
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[Signature]

February 9, 1963

Dr. and Mrs. Leonard M. Weinstock
735 Park Avenue
Plainfield, New Jersey

Dear Dr. and Mrs. Weinstock:

In my estimation the value of the painting by
Joseph Stella on a still life theme (bowl of
fruit on a table) dated 1944, has a current
market value of \$2500.00.

Sincerely,

BGH:slk

Feb 11 1963

Dear Edith -

Do you think it would be a
good idea to let these people
show one of the large bronze
heads of Moses two of which
are in the gallery basement -

I don't think it would be a bad idea
if they collect & return the bronze
I don't know of any other subject
I have that would interest them
I'll write them to contact

You - Billy

F

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February 11, 1963

Fiscal Administrator
Museum of New Mexico
Accounting Division
Box 1727
Santa Fe, New Mexico

Dear Sir:

We received your purchase voucher for the 12 "ABC"
books last week.

We feel the importance of this "ABC" pamphlet and
the help it can give to collectors (and, subsequently
we hope, to the museum) is in inverse proportion to
the amount of time it would take us to fill out the
necessary voucher slips.

Therefore we hope that you will accept these books
with our compliments and that the purchasers will
enjoy them as much as we enjoy knowing they are read.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

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February 1, 1963

Mr. Robert P. Griffing, Jr. Director
Honolulu Academy of Arts
900 S. Beretania Street
Honolulu, Hawaii

Dear Bob:

I finally traced the barroom nude and decided that it may be a good idea to give you an opportunity to see it in the small scale in black and white before shipping it to you. You have a good many things to consider I am sure before deciding to put this number in that handsome niche - your neighbors, your growing children, the mother of your children, and yourself. Please be perfectly frank and let me know whether you would like this work of art which graced a bar in the early part of the century and which I purchased at the Gay Nineties on a very gay evening, or would you prefer a weathervane. In either event please return the photograph for my permanent record book.

P.S. - There is a hole in this painting which can be easily patched. I am sure your own restorer can do that and can give the lady a much needed bath at the same time. The painting is signed by Wyndotte.

Affectionately,

EGR:lk



Boston University

CHARLES RIVER CAMPUS • 755 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

VICE PRESIDENT
FOR UNIVERSITY AFFAIRS

February, 1963

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author is living, it can be assumed that the information
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Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It is a pleasure for me to invite you to attend a special performance of "On the Town," being presented on Wednesday, February 27 at eight o'clock at the Boston University Theatre, 264 Huntington Avenue.

The 1945 Broadway hit, with score by Leonard Bernstein, book and lyrics by Betty Comden and Adolph Green, is the University Theatre's first musical this year. Visiting director, Neal Kenyon, a member of the University's Council of Participating Directors, will be in residence six weeks with the theatre arts division of the School of Fine and Applied Arts, teaching and preparing the student cast for the show.

Mr. Kenyon, who staged and choreographed the Charles Playhouse's current "Little Mary Sunshine," is the first of two visiting professional directors for the year.

The evening promises to be entertaining and we look forward to enjoying it with you. Following the final curtain, may we have the pleasure of greeting you at a reception in the Theatre.

Miss Rosalind Robins is handling reservations. Would you kindly contact her as soon as possible so tickets may be set aside for you. Please call her at the Office of University Affairs, 755 Commonwealth Avenue, COpley 7-2100, Extension 635,

I am looking forward to your company.

Cordially yours,

George A. Warmer

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February 7, 1963

The President and Board of Trustees
Museum of Art, Science and Industry
Bridgeport, Connecticut

Gentlemen:

I regret that I will be unable to attend the Preview and
Reception for "Artists of Newtown" on February 13, 1963
at the Museum.

I would have liked to be present, but, unfortunately,
prior commitments preclude my attendance.

Thank you very much for the invitation.

Sincerely,

Richard P. McMahon
536 Sheridan Road
Evanston, Ill

2/3/63

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

My wife and I visited you at your Gallery a year ago last December to discuss, primarily, a painting given to me by my late Aunt, Helen Cutting...Kuniyoshi's Hera...~~the King~~.

We enjoyed talking with you and at the time expressed the hope that we would someday be able to get a Marin.

I have just been informed by the executors of my Aunt's estate that I have been left .. am to receive.. a pastel by Degas entitled After The Bath (25 1/2 x 20 1/2). As you know, this is a major work of art and we are at the moment undecided as to whether we will sell the Degas and convert some of the proceeds into other works of art, or, whether we will sell one of the works we now have and 'take on' the Degas.

Would you be good enough to give us some counsel? I would like to explore the possibility of selling one of the works described on the attached page. If you can only advise us concerning the Kuniyoshi (net probable sale price), could you give me the name or names to contact concerning the others? Is it possible to put a price on the Degas? How would one go about disposing of it?

We have discussed the possibility, with John Maxon, of loaning the Degas to the Institute for a while should we decide to keep it, but I am inclined to believe New York is the area of operation if anything is to be sold.

I hope this letter does not presume too much on our last meeting nor your time. We will be greatful for any advice you can pass along.

Sincerely

Richard McMahon

Richard P. McMahon

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purchaser is living, it may be assumed that the information
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February 12, 1963

Read of American Federation of Arts
Touring Exhibitions
41 East 65th Street
New York 21, N. Y.

Dear Sir:

In reviewing our records I find that on October 3rd,
1960, you picked up a bronze by Jack Zajac:

EASTER GOAT #5, 1960

which has not yet been returned to us.

So that I may keep our records straight for the new
year, I would be very appreciative if you might let
me know about this outstanding piece at once.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

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LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA • RICHMOND 8-2194

February 11, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Manny thanks for your consent to lend your
bronze relief NUDE, by Lachaise.

I'll add this to the list of pieces, making
three in all, that Miss Schumm will pick up
from you.

Sincerely,



William Osmun
General Curator

WO:gn
cc:Miss Henrietta Schumm

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TELEPHONES
PLAZA 3-1286
PLAZA 3-1553

CABLE ADDRESS
"ACQUAGALLS, N.Y."

NICHOLAS M. ACQUAVELLA
Galleries
119 EAST 57th STREET
NEW YORK

February 12th, 1963

Mr. Wolf
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mr. Wolf:

Enclosed please find check payable
to Mr. John S. Hilson in payment of the two paint-
ings by Berea.

Sincerely yours,


NICHOLAS M. ACQUAVELLA

NMA/ea

Enclos:

WINSTON-SALEM JOURNAL

Robert F. Campbell, EDITORIAL PAGE EDITOR
EDITORIAL PAGE STAFF: H. Clay Ferree, Frances B. Griffin,
Howard L. Myers, Kenneth Sanford, Charles Richards.

WINSTON-SALEM, NORTH CAROLINA, THURSDAY, JANUARY 24, 1963

Window-Shopping for Art

IT MAY be recalled that when the "Collectors' Opportunity" art show was first mentioned several months ago, one of the trustees of the State Art Museum stirred up a short-lived little tempest when she suggested that this was using art to promote snobbery and encourage income tax deductions.

But now that the full details of the show have been announced, it should be perfectly clear that the lady had missed the point. The overriding purpose of this exhibition is to bring to North Carolina permanently more fine works of art.

More and more, North Carolinians are having the opportunity to see fine painting and sculpture through exhibits at various galleries and museums. But these are paintings and sculptures that usually belong to somebody else — out-of-state museums or individuals. And after a limited stay in North Carolina, they move on.

The only way for North Carolina to keep such works of art in this state is for somebody, some corporation or some museum to own them. And the most direct way to encourage potential owners is to show them what is available for purchase.

That's all, really, that the "Collectors' Opportunity" show purports to do. It's going to bring to North Carolina (specifically to Winston-Salem) this April an exhibition of paintings and sculptures from several New York galleries — art works that are for sale and that the state's museums would like to own.

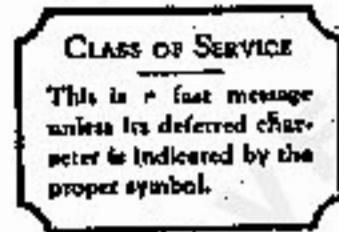
The hope here is that, museums' purchase funds being limited, individuals, corporations and foundations in North Carolina will buy some of these works and present them to the museum of their choice — the State Museum at Raleigh, the Mint Museum at Charlotte or the Ackland Museum at Chapel Hill. If they do, there will, of course, be some tax benefit for the donors. But that's secondary to the broader and more lasting benefit that the art works themselves will provide in the realm of cultural enrichment of the whole state.

It may be, too, that individuals will buy some of these works for their own private collections. And it could be, as the Museum trustee suggested, that an element of snobbery more than any deep appreciation of fine art will have prompted the purchase. But once again, the motive for buying is secondary to the fact that these art works will be permanently in North Carolina, secondary to the probability that a purchase here may start an individual to collecting more art and secondary to the possibility that these private collections will one day end up in the state museums.

Even if few of these art works are purchased, the show will give many North Carolinians, including school children, an opportunity to see fine art from New York galleries that they otherwise might have no chance of seeing. Where fine art is concerned, much — intangible but valuable — can be gained from window shopping.

Back when the little tempest over this exhibition was blowing, it was said in jest that Winston - Salem had "50 millionaires" who might be encouraged to buy some of these paintings as gifts for the State Museum. More to the point, Winston-Salem has taken the lead among North Carolina cities in stimulating participation as well as interest in the whole realm of the arts. This is another and exciting demonstration of that leadership.

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201



4g

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA 190 BG554
B KNA210 (L TSA571) PD FAX TUCSON ARIZ 1
JAY WOLF ASSISTANT DIRECTOR, THE DOWNTOWN GALLERY 32 EAST
51 ST. NYK
HEGION ROWE MASACHUSSETTS HERE IN EXCELLENT CONDITION WIRING
SANTINI
WILLIAM E STEADMAN DIRECTOR UNIVERSITY ART GALLERY TUCSON.

THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA
UNIVERSITY ART GALLERY



February 4, 1963

Dear Edith:

We just had to tell you that only one more thing is needed to make our Marin show a complete success, your presence at the opening.

Mrs. Winthrop Rockefeller, Lawrence A. Fleischman and MacKinley Helm are coming and we hope that if the Marin show doesn't lure you, the warm sun will.

Warm regards,

Bret
William E. Steadman
Director

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

WES:fi

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

at N.Y. address

a Mrs.

February 12, 1963

Mr. Michael Straight
6300 Green Spring Road
Alexandria, Virginia

} (703) Fleetwood 47754

Dear Mr. Straight:

In January of 1960 you purchased from us a trade sign
used by a 19th century physician. His name was Dr. R.
N. Jones and we shipped it to you at

An exhibition which I had planned many, many years ago
is actually coming to fruition during the month of March -
opening on the 4th and ending on the 30th of the month,
and I feel it is imperative to include this unique work
of art in the exhibition which I am calling SIGNS AND
SYMBOLS with sculpture and paintings dating from the
early 19th century right through February of 1963.

We will be very glad to take care of the charges involved
in the packing, shipping and insurance of this sign and
I sincerely hope that you will cooperate by lending it
to us as it is absolutely unique and vital for the overall
idea of the exhibition. Won't you be good enough to call
me collect upon receipt of this letter so that I may be
assured of obtaining this for the exhibition and can get
the catalogue planned accordingly. Needless to say I
shall be most grateful to you and Mrs. Straight for your
cooperation.

Sincerely,

EOM:lk



LAWRENCE C. GUMBINNAR ADVERTISING AGENCY

INC.

655 Madison Avenue, New York 21, N.Y.

TELEPHONE: TEMPLETON 8-1717

MORTON FREUND
Executive Vice President

February 8, 1963

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.
[REDACTED]

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

A client of ours, Bates Manufacturing Company, who makes
the finest bedspreads produced in this country, is interested
in doing a limited series of designs based on the paintings of
important moderns, much in the same way as paintings have
been translated to tapestries.

Do you suppose that you could interest Stuart Davis and Ben
Shahn in such a project?

The bedspreads would be sold in leading department and
specialty stores to the accompaniment of full scale promotion
including newspaper and magazine advertising displays,
special previews sponsored by collectors, publicity, etc.

It has occurred to me that Bates could purchase an existing
work with the right to reproduce it in bedspreads on some sort
of a royalty basis; or they could commission the artist to do a
painting especially for this purpose. ☺

Each piece -- and the editions would be limited -- would be
executed with fine craftsmanship and handled as a collector's
item.

Would you please be good enough to let me know your reaction
to this proposal and give me some idea of the arrangements that
might be made.

Sincerely yours,

Morton Freund

MP/r

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

11 Whittier Avenue
Pittsfield, Mass.
January 31, 1963

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you ever so much for the list of Shaeeler's
Shaker paintings and drawings. Your original list
was never received by us and I am embarrassed that
I had to ask you again for this information. If you
have a record of when and to what address the original
letter was sent I would greatly appreciate knowing.

I will of course write to all the owners for permission
to use the pictures. The first draft of my monograph
is completed. In discussing the matter today my wife
and I wondered if you would like to have tea sometime
soon, at the home of our friend, Catherine White, 116
East 68th Street, New York, whom you recently met at
the gallery. She is a discriminating but reticent
collector of Sterner and both Calders. It would give
us the opportunity to read the MS. to you and have
your criticism.

Sincerely yours,

Edward Deming Andrews
Edward Deming Andrews

a

ここにも通信文を記載することができます。 This space is also for correspondence.

ここにも通信文を記載することができます。 This space is also for correspondence.



Messrs. The Downtown Gallery, AEROGRAMME
32 East 51, Street,
New York 32, N.Y.

U.S.A.

PAR AVION
航空

この郵便物には何物も封入又は添附できません。

Nothing may be contained in or attached to this letter.

折込欄

折込欄

Minami-ku, Osaka, Japan.
Shinsaibashi Kitaizumi,
Osaka Postmes Gallery,

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public utility and permanent interest. It is certain the
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to copy or reproduce any portion of the publication
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Phone 743-1711 • • • 524 Wick Avenue
YOUNGSTOWN 2, OHIO

February 11th, 1963

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, New York

Dear Mrs. Halpert:

A week ago, we sent one of your artists, Mr. William Zorach, the enclosed letter-form with a self-addressed, stamped postcard for a convenient reply. Initially we go directly to the artist because of the very low minimum asking price and because neither The Friends of American Art or The Butler Institute of American Art will be taking any commission. When you have read the letter over, you will see that we are also willing to go to an artist's dealer if so instructed. This is what Mr. Zorach wished.

I will be in New York the week of February 24th and would be happy to pick up a work of Mr. Zorach's from you at that time, or, at least, to discuss the situation if there is any confusion.

Very truly yours,

Mrs. Fred C. Dyson

MFCD:mc

Director: JOSEPH G. BUTLER

Art Director: CLYDE SINGER

President: Mrs. HENRY A. BUTLER, President • Dr. J. ALLEN ALDRICH • Dr. ALBERT J. BRANSTETTER • Mr. JOHN F. ELSASSER • Mrs. JOHN W. FORD • Mr. JAMES C. FORTIN
Mr. WILLIAM J. GUTENRECHT • Mr. WILLIAM J. HITCHCOCK • Mr. JAMES S. MEYER • Mr. SIDNEY S. MOYER • Mrs. P. RICHARD SCHUMANN • Miss. ERNEST TOO, JR. • Miss JEAN WISE

February 9, 1963

SWEDEN

Mrs. Karin Bergqvist Lindgren, Curator
Moderna Museet
Statens Konstsamlingar
Stockholm 100, Sweden

Dear Mrs. Lindgren:

I cannot tell you how unhappy I am that I could not
communicate with you earlier. Unfortunately I was on
a trip and did not get back until a few days ago.

Of course I realize it is much too late to do anything
about the situation at this time but I have already
ordered photographs of the Lucky Dragon Series but
cannot promise to send them much earlier than the latter
part of next week as our photographer is extremely slow
in delivering prints. We do have a number of drawings
but even if I had been in New York when your letter of
January 28th arrived it would have been much too late
to ship these drawings to you in time for your opening
on February 16th. Thus I am rather puzzled as to what
action to take and hope that you will send me a cable
advising me regarding your wishes in the matter. A cata-
logue and the publicity release are enclosed and the
photographs will be sent to you the moment they arrive.
Again, my regrets.

Sincerely,

EOM:lk

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 2, 1963

Miss Barbara Tyler, Registrar
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
Fort Worth 7, Texas

Dear Miss Tyler:

When Mr. Coke of the University of New Mexico was here last week, he changed his choice of Kuniyoshi drawings and also added a John Marin watercolor to the list of pictures desired for the exhibition.

Will you please make the necessary additions and corrections on the loan forms already in your possession and send them on to Mr. Coke.

Finally, will you let me know who is going to pick up and pack the pictures, and when the pictures will be picked up.

Thank you so much.

Sincerely,

Jay Wolf
Assistant Director

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Columbus Gal

**CG
FA**

February 12, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

Thank you for your letter in regard to the Zorach
Cat cut from a Maine boulder. Apparently interest
in the cat has waned. Several Columbians having
seen it report that it is not "important enough"
example of the sculptors work. We do have an in-
terest in Zorach and shall not forget that you have
him in your group.

Here in Columbus we are making an effort to focus
on collecting. May I thank you for your past kind-
nesses and interest in our Gallery. Mrs. Kuehn and
I are looking forward to visiting your Gallery again
during our next visit to New York which we hope may
be soon.

With kindest regards,

Sincerely yours,
Edmund K. Kuehn
Edmund K. Kuehn
Assistant Director

EKK/fm

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND 6, OHIO CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

February 13, 1963

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I expect to be in New York with a group of collectors from Cleveland on the 7th, 8th, 9th and 10th of March. By way of preparation, I would like to give them a list of selected galleries with the exhibitions that will be up at that time. Could you please let me know what exhibition you plan to have in your gallery at that time.

We will not come in a large group, but rather singly and in small groups. I hope that you will be able to give some of these people some help when they visit your gallery.

Many thanks for whatever assistance you can give us.

Sincerely yours,

Edward B. Henning
Edward B. Henning
Curator of Contemporary Art

ebh:aw

*Did we make
full payment?
Number & amount*

February 4, 1963

Mrs. Shirley G. Hardin
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Shirle:

Being a gadabout I am rather late in acknowledging your
letter of January 21st.

As I am in my apartment (11:30 PM) dictating on my
Ediphone I have no way of referring to any downstairs
records, thus if the received bill for the Davis has
not been mailed to you I will see to it that this is
attended to and will enclose it together with a catalogue
of the last exhibition in which this was included as well
as any other pertinent data for your files. I am glad
that your client is "ecstatic" and that you are pleased
with the transaction.

I was at Davis' studio about a week ago and was pleased
to see that he was at work on several canvases. I did
not dare to peek but he finally advised me that he expected
to have two of these completed within the next month or
so. He always works on several pictures simultaneously
so that what he calls "coats of paint" can dry while he
is at work on another picture. In any event you will hear
from me when and if we have something available.

The Art Dealers Association has been very busy, as you may
have read, cleaning up the art world and we all had a tire-
some day - but a ball - in connection with the Rebay case
as Government witnesses.

As soon as I get back from the next trip (this time to
Allentown, Pa. of all places) I will suggest that we get
busy in other directions now that the Government is on our
side and the appraisals can go through more or less auto-
matically.

And so, cheerio - my best to you and Sally.

Sincerely,

EGH:lk

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 8, 1963

Miss Margaret Harold, Vice President
Allied Publications, Inc.
4110 Hillsboro Road
Nashville 12, Tennessee

Dear Miss Harold:

I am sorry to have caused you the inconvenience of
writing again. Evidently my previous reply did not
reach you.

For various reasons I decided many years ago to abstain
from any personal publicity in relation to the function
of serving on a jury and therefore would prefer to be
omitted in connection with the Maryland Artists Exhibi-
tion. Thus I am returning the slide and trust that the
other jurors are more cooperative and that you might
understand why an art dealer would consider it poor taste
to discuss any specific artist.

Sincerely,

ECH:lk

LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA · RICHMOND 8-2194

February 6, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your generous agreement to lend your Lachaise bronzes, STANDING FIGURE and FIGURE. I note that the STANDING FIGURE is at the Downtown Gallery and that the FIGURE, which will be credited, "Collection of Mrs. Edith Gregor Halpert", is at the Corcoran Gallery in Washington. Will the Corcoran Gallery require a release from you when it is time to pick up the FIGURE? I would send them a photo copy of your letter of January 25th but, as you corrected it, it might confuse them.

You will hear from our transportation consultant, Schumm Traffic Agency, Inc., 26 Broadway, New York 4, New York, who is in charge of the assembling and transportation of the exhibition to arrange pick up and return of your sculpture.

Your cooperation is greatly appreciated.

I am very interested in your little plaque and have none of those dimensions in the show. I recall seeing something that may be like it on Coe Kerr's desk. He said it was a study for one of four larger reliefs on his sister's house at Locust Valley (?) Long Island. Do you know the date of your cast?

As you have brought the piece to my attention, I've taken the liberty of asking for it and enclose another set of loan forms. Could you tell me where I might order a photograph?

With repeated thanks, I am

Sincerely,



William Osmun
General Curator

WO:gn

cc: Miss Henrietta M. Schumm

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January 30, 1963

Mr. H. Nesterman
1367 47th St.
Brooklyn, N.Y.

Dear Mr. Nesterman:

Attached please find a list of the Morris Broderson paintings
to be picked up by you and delivered to us at the gallery.

In each instance I have listed the time when the painting
would be ready, as well as the owners' addresses or places
of storage, and the sizes of the pictures.

Thank you so much for taking care of this for us.

Sincerely,

Jay Wolf
Assistant Director

University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

February 12, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, New York

Dear Mrs. Halpert:

I did not understand that the Broderson painting belonged to San Francisco. Rather than reopen our correspondence for this exhibition which is so near I would like to ask you for a substitution from your own Gallery. I believe that you have one there which you showed me. It was religious in tone and had to do with a Nun's veil. You may send this painting instead although I felt that it was rather large. I will appreciate your helping me in this matter since the time is growing shorter and shorter.

Within a few days I will have the Schumm Traffic Agency briefed on all the pickups in the New York area. You will be hearing from them soon.

Yours gratefully,



Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

P. S. I am enclosing a blue blank for your convenience in filling out the desired information.

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FRANCIS BIDDLE
1000 THIRTY-FIRST STREET N.W.
WASHINGTON 7, D. C.

February 12, 1963

Mrs. Edith Halpert
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

I talked this morning to Commissioner Mortimer M. Caplin, told him about your situation, and he readily agreed to see you. You should address him for an appointment to the Internal Revenue Service, Internal Revenue Building, 12th & Constitution Ave., N. W., Washington 25, D. C. If you wish to make an appointment over the telephone, his number is STerling 3-8400.

Sincerely yours,

Francis Biddle

Regards - I gave you a
strong build-up!

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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S A N F R A N C I S C O

M C A L L I S T E R S T R E E T A T V A N N E S S A V E N U E . S A N F R A N C I S C O 2 , C A L I F O R N I A . H E M L O C K 1 - 2 0 4 0

M U S E U M O F A R T

February 1, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Since writing you I have heard from Bob Griffing, but only to ask us to hold the show pending further instructions from him. At least, however, this indicates that he continues to be responsible for it.

I sent you photocopies of the reviews of the exhibition, which were generally excellent. I do not have extra clippings I am sorry to say, so I hope the photocopies will do.

I will be coming East sometime this Spring, but at the moment I don't know just when. As soon as my plans are definite I'll drop you a line. I do wish I could have seen the Marin show.

Yours sincerely,



George D. Culler
Director

GDC:tp

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prior to publishing information regarding sales transactions,
contributors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 9, 1963

Dr. Paul Schlesinger
20 Elm Street
Woodbury, Long Island,
New York

Dear Dr. Schlesinger:

During the past year we have had (as many other organizations) several changes in personnel and our current bookkeeper is somewhat puzzled by a pencil notation in our ledger crediting you with \$300. Could you solve the mystery for us? Neither our accountant nor the bank can help us out and I should be most grateful for your assistance in the matter. A self-addressed envelope is enclosed for your convenience in replying. Many thanks.

Sincerely,

EOW:dk

MARC-LONG ASSOCIATES

February 11, 1963

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The World's Fair Art Proposal is now being given consideration by American Motors and Kaiser Industries. At the moment we do not know how seriously Kaiser Industries is interested in the program, but American Motors' interest is very high. It is now being taken up and discussed by the top echelon and we hope to have a decision within the next few weeks.

We will keep you closely advised.

Very truly yours,

MARC-LONG ASSOCIATES

Joseph Marc
Joseph Marc

JM:vf

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purchaser is living, it can be assumed that the information
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February 6, 1963

Mr. John Richard Craft, Director
Columbia Museum of Art
Senate and Bull Streets
Columbia, South Carolina

Dear Mr. Craft:

I am now enclosing the final form for your exhibition.
I note that you omitted the Arthur Dove dated 1910
as well as the Stuart Davis. Both of these appeared
in the May 3, 1962 request. We are, of course, omitting
them as well, as obviously you have eliminated them from
the show.

Both the Ben Shahn and the Demuth on your latest list
are now in temporary possession of the Corcoran Gallery.
I wrote Mr. Odmund Viget^{tel} advising him to make these
two items available for you. He can probably arrange to
have these picked up and shipped to you directly (at
your expense) or, if Schuman Traffic Agency can pick these
up in Washington, would you be good enough to advise
Mr. Viget^{tel} of your wishes and send a copy to me.

My very best regards,

Sincerely yours,

EGEnclb
enc.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 30, 1963

Mr. Vincent Tomas
Dept. of Philosophy
Brown University
Providence 12, R.I.

Dear Mr. Tomas:

Mrs. Halpert has now returned from her trip and has had an opportunity to catch up with her work. She only regrets that it has taken her so long to get this reply to you.

She suggests that you write Mr. Shahn directly for the permission to use the drawings. The address is:

Mr. Ben Shahn
Roosevelt, N.J.

If we can be of further help to you, please let me know.

Sincerely,

Jay Wolf
Assistant Director

Messrs. Downtown Gallery,
32 East 51, Street,
New York 32, N.Y.

Osaka, February 6, 1963

Dear Sirs,

We thank you very much for your kind and prompt reply
of January 29, 1963.

For your information, three serigraphs by Ben Shahn:
1) Lute and Molecules, 1960, 2) Blind botanist, 1961 and 3)
Decalogue, 1962 were displayed in the Tokyo International
Biennale of Prints. It will be greatly appreciated if you
would kindly let us know of the prices of them in addition to
the other serigraphs by him.

We shall be very much obliged if you would kindly
send us photographs of the works other than the above-mentioned
three, if you have photos since then.

Thanking you very much in advance for your kind
attention to this matter, we are

Very Truly Yours,



Osaka Forum Gallery

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 8, 1963

Mr. B.J. Kinsley,
Store Service Bureau
Gimbels
New York 1, N. Y.

Dear Mr. Kinsley:

Thank you for your letter which I found on my return
from a trip.

I have asked our agent to get someone immediately to
examine the refrigerator and to submit an estimate,
copy of which will be sent to Mrs. Maiden of Osrow
Products Co., Inc. and also to you.

I am also enclosing my check for the outstanding bill
which included the defroster. This is now deducted.

Sincerely,

EOB:k

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or work is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert

Page 2

February 4, 1963

shipping charges (within modest limits, no two ton elephants please) on any painting, drawing, print or sculpture you wish to donate.

I plan to be in New York on February eighteenth and nineteenth, and would like to renew our acquaintance. It has been a long time since Percy and I enjoyed dining with you and the Robert Strauses here in Houston.

If you would inform the Contemporary Arts Museum, 6945 Fannin Street, Houston, Texas, of your intention at your earliest possible convenience, we could assure you of the fullest promotional advantage by publicizing your gallery as a participant and then later announcing that specific artist and work which you donate. Your name will be listed in the catalogue and displayed next to the object when exhibited. The Museum is most grateful for consideration of our request and we look forward to your reply.

Sincerely yours,

Majorie Lester Salden

(Mrs. Percy Salden)

MJS:db

February 12, 1963

Mr. Charles Cunningham, Director
Wadsworth Atheneum
Hartford, Connecticut

Dear Charlie:

About eleven years ago I conceived an idea for an exhibition which has finally come to fruition as of this week. It will be a fun show and incidentally rather educational. Among the objects I am eager to include in this exhibition - entitled SIGNS AND SYMBOLS - is a trade sign, I believe presented to you in the first or second group of gifts. This was a locksmith trade sign titled, merely, KEY. I just discovered the date of the gift which was May, 1950. It was about five feet long and if you recall was a beautiful portrait of a key and a little-bitzy saw with the initials C P which a number of people interpreted as Communist Party. Of course we will give the Wadsworth Atheneum credit but if you are afraid of the latter connotation we will just call it anonymous.

In any event please let me know whether we may have this for the show which opens on March 4th and continues until the 30th of the month. Naturally we will need it considerably ahead so that the critics, some of whom have heard rumors of the show and are eager to get going on it, will have a chance to see the objects before the opening.

We will of course be glad to take care of any of the expenses involved unless you have a sugar daddy.

Perhaps we can get you and Eleanore down for the opening. It will be wonderful to see you both. My very best regards.

Sincerely,

BOH:lk

now to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. LAWRENCE S. POLLOCK, JR.
9510 ROCKBROOK DRIVE
DALLAS 20, TEXAS

January 1, 1963

Dear Mrs. Halpert,

Thank you for your letter
full of information about our Ben
Shahn gouache. You told us all
we were interested in, and by no
means were we unhappy about
owning the painting.

In sorry we were able to
see your Bodenow show, we been
watching his work, but we hope to
be in New York later in the year.

Sincerely,
Shirley Pollock

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 1, 1963

Mr. Heyward Cutting
Geometrics Inc.
23 Arrow Street
Cambridge 38, Massachusetts

Dear Heyward:

Despite impassioned pleas on my part John Marin, Jr.,
seems adamant about retaining TROLLEY CAR DESCENDING,
but as soon as we get over our next opening (The
Broderson Exhibition) and get a breathing spell, we
will go through the collection again and find another
painting of that type that I recall seeing which you
may consider a good substitute. I suggested that John
write you directly and he probably will. Meanwhile
you may rest assured that if and when the painting is
released you will be No. 1 on the list.

Best regards.

Sincerely,

EGL:k

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 2, 1963

Mr. Lester B. Bridaham
330 Humboldt Street
Denver 18, Colorado

Dear Mr. Bridaham:

Indeed, I remember you well and will certainly do my best to cooperate with you and with the artist whom you recommend so highly.

Several years ago in an attempt to taper off in our activities we moved the second generation of artists from our Gallery to Charles Alan; and subsequently the youngest group to Lee Nordness, retaining the older generation of painters and sculptors who have been associated with the Gallery since 1930 or earlier.

After so many years of promoting newcomers and in view of the fact that the number of galleries in New York are increasing daily we feel that it would be much more advantageous for Roland Reiss to make connections with a younger and more active gallery. However I will be delighted to see him and possibly offer some suggestions to him when he comes to New York. In any event he may be assured of my cooperation.

I am sorry that I am so late in answering your letter, but I have been traveling a good deal this season, and, as a matter of fact am leaving on another trip tomorrow. This of course holds up my correspondence and I duly apologize.

If you should be coming to New York in the near future I hope you will come in to say hello. It will be so nice to see you.

Sincerely,

EGH:lk

or in publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artist's estate is living, it can be assumed that the information
may be published 60 years after the date of sale.

Houston

February 7, 1963

Mrs. Percy Selden
c/o Contemporary Arts Museum
6945 Fannin Street
Houston 25, Texas

Dear Mrs. Selden:

Thank you for your letter.

About two weeks ago in reply to a similar letter
from Mr. Groppe I explained our position in connec-
tion with gifts to institutions. A copy of my letter
is enclosed and I am sure will serve as explanation
of our policy.

Again - I hope your auction will be a great success.

Sincerely,

EOM:lk
Enclo.

STATENS KONSTSAMLINGAR
MODERNA MUSEET
STOCKHOLM 100
Telefon vival 244200

PL write No
only - transit

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Stockholm, February 9, 1963.

Mrs Edith Halpert
The Downtown Gallery
32 East 51st Street
NEW YORK N.Y.
USA

Dear Mrs Halpert,

We want to thank you so much for your kind help to let us
have the portrait of Dag Hammarskjöld to the Shahn-exhibition
in the Moderna Museet.

This is, however, one important question I should like to
ask you. Does the insurance of the portrait run during the hole
time here, or is it only insured for the transport. In this case
we shall immediately contact our insurance-company.

Yours sincerely

Karin Bergqvist-Lindgren
(Karin Bergqvist-Lindgren)

prior to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

File

January 30, 1969

Bruce's Books
444 W. Margaret
Detroit 3, Mich.

Dear Sir:

We would like to order from you Catalog 37 the following books:

- #24 1 copy "Shipcarvers of North America" by
M.V. Brewington
- #33 2 copies "Creatures of Darkness" by Esther Baskin.

Will you please be so kind as to charge these three books
to our account and bill us.

Sincerely,

Jay Wolf
Assistant Director



THE BUTLER INSTITUTE OF AMERICAN ART

Phone 743-1711 • • • 524 Wick Avenue
YOUNGSTOWN 2, OHIO

C O P Y

As a prize-winner, exhibitor, or judge in one of the Institute's shows, we would like to invite your participation in a project which is being planned for April. FRIENDS OF AMERICAN ART, a semi-independent group from the Museum, is planning its 2nd exhibit and art auction to promote membership. This is an organization created to support and encourage American art. The resounding success of this effort last year and the continued interest and enthusiasm by the members demand an encore; from last year's auction of 113 works, 94 were sold for a total of nearly \$10,000. The work will be on exhibit from March 31st until the evening of the auction, Friday, April 26th.

WE ARE NOT ASKING FOR A DONATION.

Would you be willing to send one small but good work in oil or water color or a drawing (no prints) valued at \$100 or less as a minimum starting price? In auctioning, the work will NOT be sold for less than the minimum price set by the artist. In setting minimums, please remember that no commission will be taken by the FRIENDS OF AMERICAN ART or the Butler Institute of American Art. The entire amount from the sale of work goes to the artist. Artists are encouraged to set their minimum as low as possible in order to stimulate bidding. One of the highest bids last year, for example, was \$310 for an oil that started with a minimum of \$75. Dealers or agents have not been contacted; should a contract with a dealer deter you from sending, we will consult with them by your permission. A licensed professional auctioneer has given his services. Since we only expect to be returning an envelope with check enclosed, there should be no expense involved for you except, of course, the cost of sending the work. If any work is unsold, it will be returned free.

A STAMPED POSTCARD IS ENCLOSED FOR YOUR CONVENIENCE. MAY WE HEAR FROM YOU BY FEBRUARY 18? THE DEADLINE FOR WORK WILL BE MARCH 20. PLEASE SEND WORK AS EARLY AS POSSIBLE ADDRESSED TO THE BUTLER INSTITUTE. THE ARTIST'S NAME, ADDRESS, TITLE OF WORK, AND MINIMUM SELLING PRICE SHOULD BE ON THE BACK OF WORK. OILS SHOULD BE FRAMED; WATER COLORS AND DRAWINGS MAY BE MATTED ONLY, IF MORE CONVENIENT.

Sincerely yours,

Mrs. Fred C. Dyson

Asst. Director: CLYDE SINGER

Director: JOSEPH G. BUTLER

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 12, 1963

Mr. Guðmund Vigdís
Assistant Director
Goreecon Gallery
Washington, D.C.

Dear Mr. Vigdís:

Since Mrs. Halpert is afraid to write another letter, I have assumed the responsibility. You may now divide the chastisement between us.

Would you please release to the Whitney Museum for their "Decade of the Americana Show" (February 26 - April 14, 1963) the following:

STUART DAVIS	Boats, Gloucester
ARTHUR G. DOVE	A Walk - Poplars (pastel)
LIONEL FEININGER	Church, Shirkow II
ELIE NADLERMAN	Tango (painted wood)
JOSEPH STELLA	Composition (pastel)

Of this group, only the Stuart Davis will travel with the Show, and the other works will be returned to you in April. We have allowed them to have the Nadelman, because you indicated that you would be reasonably happy with his CIRCUS GIRL.

The Whitney will contact you about transportation of the pieces and will be responsible for the insurance. They would like to have all the above in New York by February 20th at the latest.

Thank you so much for your cooperation.

Sincerely,

Jay Wolf
Assistant Director

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

P.O.C

February 9, 1963

↓

Mr. Herman O. Maser, Vice Pres.
Bankers Trust Company
280 Park Avenue
New York, New York

Dear Mr. Maser:

Thank you so much for sending me the clipping. It
was most thoughtful and I appreciate it.

I hope to have the pleasure of seeing you in the
near future.

My very best regards,

Sincerely,

E.G.H. :lk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 31, 1963

Mr. Perry Rathbone, Director
Boston Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rathbone:

We are shipping on Monday, February 4th, as you
requested the John Marin oil painting MOVEMENT -
SEA OR MOUNTAIN AS YOU WILL, 1947. Will you kindly
place the insurance of \$12,000. on the painting.
It is being shipped to you via Boston Truck.

Sincerely yours,

John Marin, Jr.

JM:lk

P.S. It was so nice seeing you at the Gallery
last week.

Digitized by srujanika@gmail.com

plan to have the Morris shipped to the Corcoran rather than
here so that we don't get confused.

Sincerely yours,

• 1600 • 1700 • 1800

P. S. I just received a call from the Columbia Museum of Art, Senate and Bull Streets, Columbia, South Carolina, and it was of to the effect that we had also promised the Shahn Mural to the Greatest Comin. It may ent involve some work in the said instance generally call upon you to let us know what kind of time we can expect to have the mural ready for the opening of the new school. I will be writing you a piece of paper and you will receive it at noontime yesterdays mail.

~~Deutsche Presse-Agentur~~ erweitert die mit dem 1. April 1948 neu geschaffenen Abteilungen für Presse und Rundfunk sowie für Film und Fotografie um eine neue Abteilung für Presse- und Filmberichterstattung. Diese neue Abteilung soll die Berichterstattung über die Tageszeitungen und die Presseagenturen aufnehmen. Sie wird unter der Leitung eines Chefs arbeiten, der von einem der bestehenden Abteilungen übernommen wird.

• Implement two types of feeds as follows if this is sufficient

(ଓঞ্জন)

The entire city of Paris can get a plumber now ^{to} fix all
the heating breaking down and all drain pipes burst
(The drain pipes are outside the old buildings just stuck there
& now they're really anchored down with ice - They're
all cracked - including ours - and are ice bound &
any water gets down them comes right back up!)
Anyway with all this I got a plumber to come
install a new John!!!

We saw a charming production of "La Vie
Parisienne" the other night at the state owned Odéon.
(It should be good, they've been doing it for 50 years &
now get every small nuance out) Tonight we're going to
the Comédie Française to see a boulevard comedy of all
things - Even the French get tired of Molière and
Racine though they are the authors whose works are
usually played there - We're working up to the classics
ourselves - Going to the new Donizetti next week -

Gill's work is going seriously. We met his
new editor from Mc Graw Hill & Gill was tremendously
impressed. He's young & bright & has been a real shot
in the arm for Gil - though it's only psychological as he
haven't read a word of the book. Gil feels his very much
up on things and is artistic, too. His name is Ed Kuhn.

Holly's fine & adorable & bright - 1st in her
class - That doesn't sound at all like a mother does it?
But it's a marvelous age. She participates so much more
now in our conversations. She's eagerly anticipating
the Easter vacation when we'll go to Greece. It'll be
short, the vacation is from the end of March till the
18th of April but we're all anxious to even get a quick
look! Most of everything we miss you & would like
to get a look - When? I lots & lots of love - Virginia

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Feb. 7, 1963

Mrs. Pat Zibler, Secretary to
Father Anthony J. Lauck, C.S.C.
University Art Gallery
University of Notre Dame
Notre Dame, Indiana

Dear Mrs. Zibler:

The Abraham Rattner painting "Pieta" which Father Lauck selected for his forthcoming Exhibition, is, at present, in an exhibition at The Corcoran Gallery in Washington, D.C. This show will extend through March 3rd, and since your show starts on March 3rd, we could suggest that you write directly to the Corcoran Gallery to see if they might possibly be willing to release the painting a week before the exhibition is over. Also, if you would like us to offer a substitute painting we may be able to do this.

Regarding the Morris Broderson painting "Mary Mother of Christ" this painting is owned by the Santa Barbara Museum and we would appreciate if you write them directly regarding this matter. This painting is at present in our current Morris Broderson show and this also is scheduled to close on March 2nd. We might be able to arrange for a substitution and we would be very grateful if you let us know your decision.

Sincerely yours,

John Marin, Jr.

J.M. r.m.k

P.S.: If Father Lauck decides he is going to take the Abraham Rattner "Pieta" from the Corcoran, you could also ask them if they would be willing to release the "Tomb Figure" of Leon Goldin.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.,
DIRECTOR AND SECRETARY

February 13, 1963

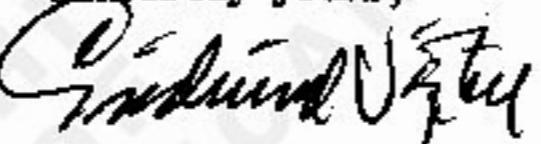
Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin:

At your suggestion, I asked the Lowenthal's
where we could get photographs of their Stuart Davis
Report from Rockport and their Charles Sheeler Americana.
They referred me right back to you! In fact, I am
enclosing their reply. I would greatly appreciate
your helping me on this matter. I sincerely hope I can
return the favor.

With best regards,

Sincerely yours,



Gudmund Viget
Assistant Director

GV/11

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

DEPARTMENT OF PRINTS AND DRAWINGS
UNA E. JOHNSON, CURATOR

February 4, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

May I apologize for holding the Stuart Davis prints for such a long time. The Recommendations Committee of the Ford Foundation has not cleared the Davis monograph as yet. Therefore, I shall return your collection of lithographs with the hope that at some not-too-distant time we may again work on them. I have taken all the information as to size, edition, title, etc., which I shall hold for a later date. You have been very patient in this matter and I am sorry that we cannot issue this monograph in an early section of the grant. However, the grant will continue for five years and I will get in touch with you again concerning this matter.

I have just returned from a trip around the world and am busily digging down to the bottom of my desk. Our first monograph is on John Paul Jones and it will be issued early in June. I will send you a copy. Many thanks and warm regards.

Sincerely yours,

U. E. Johnson

SAN FRANCISCO

M^EALLISTER STREET AT VAN NESS AVENUE - SAN FRANCISCO 2, CALIFORNIA - HEMLOCK 1-2040

MUSEUM OF ART

February 12, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I think the meeting with the collectors group could be set up for whenever you would be here. So all I need to have is the date, once you have determined what your plans will be.

The Society is a group of about seventy-five men. It includes some active and experienced collectors and a number that are starting or hope to start. In general I would say that the level of activity has been low but the level of taste fairly sophisticated. I think they would enjoy you most if you were your usual gentle-snappy self and call the shots as you see them.

Yours sincerely,

George
George D. Culler
Director

GDC:ch

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prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 5, 1963

Dr. C. Nordenfalk, Director
National Museum
Stockholm 16, Sweden

Dear Dr. Nordenfalks

It was so nice to hear from you. Upon receipt of your cable we communicated with our shipper who advised us it was necessary to obtain Customs forms, etc., but that he had none of these documents available. Thus we telephoned the Swedish Consulate and finally made arrangements for the shipment. It is now enroute to Idlewild for the attention of Mr. Christenson of the Scandinavian Airlines System. He will take it with him via plane and will either deliver it to you in person or will call to announce his arrival and where the picture may be picked up.

I am sorry that we are so clumsy in this connection but as I advised you previously we have had little experience in sending works of art abroad. It is always done through one of the museums. In any event I am sure it will reach you sufficiently in advance of your opening to arrange for framing, etc. A consignment invoice is enclosed containing all the pertinent data. We have added this picture to our insurance policy and it is covered while in transit.

I would appreciate very much receiving acknowledgement at your earliest convenience and would also like to obtain a copy of your exhibition catalogue.

My very best regards,

Sincerely,

ECHalk

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

February 9, 1963

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

In the absence of Dr. Craft, who is on a much needed vacation, I am taking the liberty of replying to your letter of February 6th.

We thank you for returning the confirmation copy and especially for the additional sheet from your Gallery with its most comprehensive descriptions of the paintings you are loaning this Museum. Regarding representations of works by Arthur Dove and Stuart Davis, I believe Dr. Craft had asked you in his letter of November 30, 1962, to delete our request of Dove as he had secured a painting by that artist from the Colorado Springs Museum; and as for Davis, we were extremely fortunate to secure a painting by him from a source close to Columbia. Since we had asked for so many paintings from you, we were anxious to reduce the burden on you.

Dr. Craft will return February 24th to the city and I shall call his attention to your letter and to the fact that two of the paintings (the Demuth and the Shahn) are presently on loan to the Corcoran Gallery. As you suggest, perhaps Schumm Traffic Agency will be able to stop in Washington to pick them up. Dr. Craft will, I am sure, answer your kind letter.

Again, thank you Mrs. Halpert for your very valuable help in making this exhibition of ours a success.

Sincerely yours,

S. Cahill

Mrs. S. A. Cahill
Secretary

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Thomas J. Watson, Jr.
IBM Watson Division, New York City, N.Y.

January 31, 1963

Dear Mr. Marc,

Thank you for your recent letter and proposal
for IBM's exhibit at the New York World's Fair. Your
idea is an interesting one and quite similar to a program
we had at the 1939-1940 World's Fair.

We have been working for some time now on
our pavilion for the 1964 Fair. Since we have already
settled on our exhibit plans, I am afraid that your idea
would not be feasible for us.

Your interest in IBM is appreciated.

Sincerely yours,

Mr. Joseph Marc
Marc-Long Associates
550 Grant Street
Pittsburgh 19, Pennsylvania

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Subscribers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 2, 1963

Mr. Henry Loeb
812 Park Avenue
New York, New York

Dear Henry:

We are returning the MACHIAS, MAINE by Marin and I
want to thank you and Louise for your very kind
cooperation in making this wonderful painting avail-
able for the exhibition. Needless to say it was
greatly admired and there were quite a few would-be
owners. The show proved a tremendous success thanks
to the Loebs and several other good friends.

My best regards.

Sincerely,

ECH:lk

Boston
MUSEUM OF FINE ARTS

The Downtown Gallery
32 East 51 Street
New York 22, New York

Boston, Massachusetts

February 7, 1963

Attention: Mr. John Marin, Jr.

On behalf of the Museum of Fine Arts the undersigned begs to acknowledge receipt, subject to the conditions printed on the back hereof, of the objects listed below which you have offered for sale to the Museum. This offer will be submitted to the Committee on the Museum at its next meeting and you will be informed of the Committee's action.

Maude B. Miller
Registrar of the Museum

David B. Little, Registrar of the Museum

ONE OIL PAINTING? (Framed)

JOHN MARIN - "Movement- Sea or Mountain As You Will" - 1947 - oil on canvas, 30 x 60 inches
\$12,000.

Consequently, the results of this study can be used to support the development of more effective policies for the protection of the environment.

hexahedrons which are the main components of the mineral. A few \pm 10% elongated pyrite and magnetite grains are also present, and small amounts of hematite with some spinel are scattered throughout the mineral as inclusions.

Wysokość i głębokość kanałów rzek jest znacznie mniejsza niż w dawnych czasach, co jest wynikiem zasolenia gleb i obniżenia poziomu wód podziemnych.

the author's original manuscript, which was submitted to the journal and accepted without modification.

Please read the notice on the back hereof

use to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 2, 1963

Mr. Allen D. Emil
60 Sutton Place South
New York 22, New York

Dear Allan:

We are returning LAUREL BLOSSOMS by Marin and I
want to thank you and Kate for your very kind
cooperation in making this wonderful painting
available for the exhibition. Needless to say
it was greatly admired and there were quite a few
would-be owners. The show proved a tremendous
success thanks to the Emils and several other good
friends.

My best regards,

Sincerely,

ECH:lk

refers to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 1, 1963

Mr. Harry Ford
Atheneum Publishers
162 East 38th Street
New York, N. Y.

Dear Mr. Ford:

(initials)
Please accept my delayed thanks for helping me at
such short notice in designing the Marin catalogue.
I am most grateful. I have an idea that you had
sent us no bills for one or two previous designs and
am therefore enclosing a check which I hope is satis-
factory.

I know you must be extremely busy but it would be
wonderful to see you. How about dropping in to say
hello on your way home or whenever - sometime in the
near future.

Best regards.

Sincerely,

Ford
FEB 4 1963
1 | 31 | 63

EGH:lk

C O P Y

February 3-1960

The Newark Museum

Mrs. Max Weber
11 Hartley Road
Great Neck,
Long Island, New York.

Dear Mrs. Weber:

The Newark Museum has long wished to be able to acquire for its collection a fine and typical work by Mr. Weber, dated from his early period and preferably a cubist picture. We feel this is a vital need for our representation of twentieth century American art. Could you let us know what is available among the works of the second decade of the twentieth century which might fill such a need, and what the price or prices might be on such a work or works?

As you well know, we have always had tremendous regard for Mr. Weber's art. The later pictures which we have in our collection have always been among our most esteemed treasures of modern painting, and we are anxious to add an earlier example to his representation here.

Mrs. Baker and Mr. Gerdts join me in sending our best wishes to you.

Sincerely yours,

Katherine Coffey,
Director

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THE SHOREFRONT YM-YWHAs OF BROOKLYN

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Hon. William Rosenblatt
Harry Rothman
Benjamin Saltzman
Benjamin Salzauer
Edward Vogel
Herbert Wall
Sydney W. Waxman

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CENTRAL ADMINISTRATION
3312-30 SURF AVENUE, BROOKLYN 24, N. Y.

Hickey 9-1000

February 11, 1963

Mr. William Zorach
276 Hicks Street
Brooklyn, New York

Dear Mr. Zorach:

The Henrietta and Stuard Hirschman YM-YWHA of Coney Island, as part of its Second Anniversary Celebration, is planning a week long exhibit of paintings and sculptures around the general theme "The Jew In Art", March 17th through March 24th.

Our prime focus in this exhibit will be to bring to the adults in the Shorefront communities an appreciation of the works of Jewish artists and of art that has a Jewish theme. We would be most appreciative of your cooperation in this project through the loan of one or more of your works.

It is intended to give a great deal of publicity to this exhibit through the media of the newspapers and radio. We can assure you, of course, that these works will be insured for their full value and that the exhibit will be under guard.

We do hope you will find it possible to participate in this endeavor, and hope to hear from you shortly by phone or by mail so that we can make the necessary arrangements.

Sincerely yours,

John J. Karpeles
John J. Karpeles
Executive Director

JJK/ag

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 8, 1963

Mr. George D. Culler, Director
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco 2, California

Dear George:

Yes - Bill Estler did mention the idea during his visit. I could not see him but we talked about it over the intercom. Evidently he misunderstood the date as I merely mentioned the summer, and according to the present plans I am quite certain that my trip to the West Coast will be very much later depending on the specific date set for the exhibition of about one hundred items from my private collection to be shown in Santa Barbara. So many of the paintings and sculptures individually have been promised to special group exhibitions that it does not seem possible to reassemble the material much before August or September. However, since Californians do not go off for vacations, I hear, the dates may not have any significance. In any event I will let you know later when Jim Foster sets his date. That is when I will be in California and can undertake an additional step - with pleasure.

Meanwhile it would be very nice if you could give me some idea about the Society and the type of audience so that I can prepare my thoughts accordingly - whether to be gentle or snappy - as I shall make my notes enroute, way off in the cloudy atmosphere. I do hope I will see you before. Meanwhile my very best regards.

As ever,

ECH:lk

HEYWARD CUTTING 57 Lakeview Avenue Cambridge 38 Massachusetts UNiversity 4-0207

Jan 31st /63

Dear Mr. Marin:

Need I say that your letter of Jan 29th came as an enormous disappointment to us both? However, I think we would have been equally surprised if Mrs. Marin had not been very much attached to the painting. I think we understand, and wish to thank you for your tolerance.

Regarding the other watercolor which you mention, since I have never seen it, I find it hard to know what to say in response to your kind offer. Is there perhaps a photograph which I might see in the meantime?

In this connection, might you spare us a photograph of "Trolley Car"? Mrs. Cutting, as you know, has never seen it, and I think she

refers to publishing information regarding sales transaction.
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purchaser is living, it can be assumed that the information
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THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD - Victor Waddington, Leslie Waddington, Mabel Waddington
2 CORK STREET, LONDON W1 Telephone REGent 1719

6th February, 1963.

Miss Edith Halpin,
The Downtown Gallery,
32 East 51st Street,
New York.

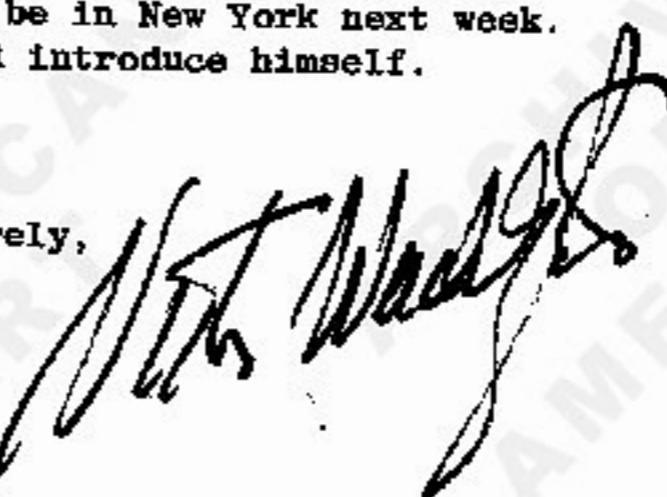
Dear Miss Halpin,

Following my letter concerning the possibility
of a Marin exhibition.

My son and partner, Mr. Leslie Waddington, is
in America at the moment, and will be in New York next week.
I have asked him to call on you and introduce himself.

With good wishes,

Yours sincerely,



tion to publishing information regarding sales transactions.
Archives are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PEERSHING 2-2847

January 31, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

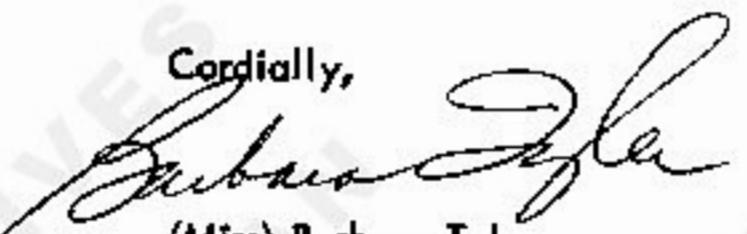
Enclosed you will find loan request forms which will serve to acknowledge permission for the loan of the Kuniyoshi, Marin and Sloan paintings from the collection of The Downtown Gallery.

Please fill in the necessary information, i.e., declared value, dimensions, and credit line preference, and sign and return the original and one carbon copy to me for our files. Final loan forms will be mailed as soon as the paintings arrive on our premises.

As Mr. Wilder mentioned in his letter of December 20, we will need to have the paintings here by March 15.

We appreciate your cooperation and shall look forward to having this fine contribution to our forthcoming exhibition.

Cordially,



(Miss) Barbara Tyler
Registrar

bt
encl: loan request
self-addressed envelope



SHAKER TOWN AT PLEASANT HILL, KENTUCKY, INC.

2220 Young Drive,
Lexington, Ky.
Telephone 6-3161

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February 5, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

As I told you on the telephone on Friday, I would be interested in any details that you can give us concerning the sale of Shaker furniture and items belonging to Mr. Charles Sheeler.

Would you be good enough to let me know how many pieces will be for sale and the price of the collection. I will take this matter up with our Board of Trustees upon hearing from you.

With best wishes,

Sincerely yours

A handwritten signature in cursive ink, appearing to read "Robert B. Jewell".

Robert B. Jewell
Trustee

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN

Ms. A.8.1. p.694 (Volume 6, folio 69)

February 12, 1963

Dear Mr. Julian,
I am writing you at the suggestion of Dr. Joseph Sloan, Co-Chairman of the 1963 exhibition of American Art, The North Carolina State Art Society, 334 Cascade Avenue, Box 3418, Raleigh, North Carolina 27602.
Winston-Salem, North Carolina 27201-3418

Dear Mrs. Julian: Thank you for your letter.

Thank you for your letter which arrived this morning.

Frankly, I was rather puzzled when I read your second paragraph. In all the years working with museums, universities, and other institutions involving art among their projects it has always been customary for these institutions to assume all the expenses involved in assembling works of art, having them packed, insured, transported, etc. No gallery can afford to assume that kind of expenditure for what is considered mainly educational program. Thus I was somewhat surprised, or say I am astonished, to know that we are friendly enough to be frank - when you suggested that we take care of the insurance and freight. Furthermore it is customary to limit the discount to all museums, etc., to 10% of the selling price as galleries such as the Pewtowm and a few others in the older group work completely on a consignment basis with the artist and are limited to 25% - and sometimes slightly higher percentage. Our overhead is closer to 30% but we make up the deficit by selling early American art which we buy outright and various other gallery purchases so that we can continue to serve institutions and the public. I am sure that if you check with any of the other very active museums you will find that this is a regulation routine for which no one deviates except those who increase the selling prices when they are absolutely certain that sales will be effected.

Furthermore, in many instances the consignee makes arrangements with one of the New York shippers: W.S. Burdworth & Son, 424 West 52nd Street, Santini Bros., 447 West 49th Street, or Schaus for Traffic Agency, 26 Broadway, for the pick-up, packing and return. Under no circumstances can we commit ourselves to any of these expenditures and have never been asked to do so in the past. I am sure that if you will check with Dr. Joseph Sloan of the Ackland Gallery at the University of North Carolina you will find that such is the case. Perhaps the Old Master galleries function

(cont'd)

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dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

February 5, 1963

~~K~~ →
Mrs. Lewis M. Isaac, Jr.
Chairman, Catalogue Committee
The Educational Alliance
197 East Broadway
New York 2, New York

Dear Mrs. Isaac:

I received a carbon on your letter dated January 29th, and a follow-up dated the 31st. I also got some messages to the effect that you were very disconcerted because you did not get immediate attention.

In explanation I should like to advise you that this Gallery services several hundred Museums and University Galleries and also maintains a sales department. It is impossible under the circumstances to cooperate any more promptly than we do with outside activities. Furthermore since your show is scheduled three months hence we did not realize that we were to be pressured so continuously in this matter. It takes time to select a painting for even the most important exhibitions in view of the fact that there is little available based on the tremendous number of requests we receive for each artist's work. We have to refer to records, to exhibition charts, etc., and in view of the fact that your exhibition would be considered in the extracurricular department I really don't understand why there have been so many complaints. We are still trying to locate a painting and it may take several more days before we ascertain whether Mr. Shahn will deliver some work to the Gallery and there will be paintings available. Meanwhile you have obtained the biographical data and no doubt have written to the artist directly for his personal photograph. We have none in our files.

Again, in view of your opening date of April 29th, it seems likely that the final data is not immediately necessary.

I am writing this in explanation as I think it best to have an understanding and to dispel the idea that we are uncooperative.

Sincerely yours,

ECH:lk

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archivist is living, it can be assumed that the information
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February 8, 1963

- 3 -

The Metropolitan Museum of Art
New York 28, New York

Gentlemen:

During the past year I have received numerous calls
from people referred to me by someone at your museum.
These relate to desired valuations on works of art
all the way from the 18th to the 20th century. Need-
less to say it takes up a tremendous amount of my
time to listen to the problems and particularly so
when in most instances I am completely unfamiliar
with the artists and of course with their work. I
have done this for a long period as a courtesy to the
museum but it has reached a point where I would be most
grateful if whatever department is in charge of this
function would refer persons desiring this information
to some other organization. The only artists with
whose values I would be familiar are listed in the
enclosed.

I hope you will bear with me and will try to simplify
my life somewhat.

Sincerely,

ECH:lk

GEORGE PEABODY COLLEGE for TEACHERS

Divisions: The Graduate School, The College, The Peabody Demonstration School, Survey and Field Services

NASHVILLE 5, TENNESSEE

January 31, 1963

Mr. J. Wolf, Asst Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

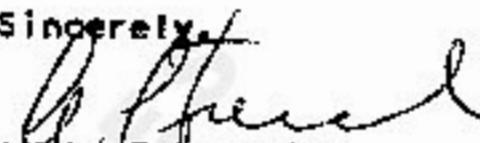
Gentlemen:

Attached is our purchase order for the drawing "Cripple Creek," which our Museum Board voted last evening at its meeting to purchase.

The other material which you sent to us for approval will be returned to you next week. Please instruct us if you wish it sent elsewhere.

We would like to ask you to keep us in mind for any tax gifts you might send our way. We will be extremely grateful for your help.

Sincerely,


A. L. Freundlich
Chairman of the Arts

ALF:dh

P.S. I expect to see you on my next visit to
N.Y. probably early in May

Re: "Cripple Creek" \$360.00 MPF acct. 0960.
Yasuo Kuniyoshi

PU

THE KANSAS CITY ART INSTITUTE AND SCHOOL OF DESIGN
4415 WARWICK BOULEVARD KANSAS CITY 11, MISSOURI VALENTINE 1-2854

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February 7, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Confirming our telephone conversation of yesterday, Mr. Robert Sanford, Art Editor of the Kansas City Star, is including a color reproduction of one of Georgia O'Keeffe's paintings, preferably "Poppies," in his review of the forthcoming exhibition SIX PAINTERS scheduled for the galleries of the Kansas City Art Institute from March 1 through April 1.

The Art Institute will pay for the transparency and its cost should be twenty five dollars or less. Mr. Sanford is planning the column for the issue of March 3rd and he will need two weeks for the preparation of the plates. So, I should have the transparency by February 15th, if possible.

Thank you very, very much for your kindness and cooperation. The exhibition promises to be a great one — thanks to you and others. Very best wishes.

Sincerely,

William D. Paul Jr.
William D. Paul, Jr.
Director of Exhibitions

WDP/mh

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February 1, 1963

Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Tom:

I am so delighted that you will be coming to New York
in the near future and certainly am looking forward to
your visit. We will dust all the Doves and dig up all
the material for you in advance. Fortunately Mrs. Dove
is living in New York this winter and will be accessible.
I will also make arrangements for you to meet Bill,
Dove's son, who has some wonderful anecdotes about Daddy
taking him on walks through the woods and discussing
nature and forms and color. These personal notes are
always so valuable in helping the reader to understand
the quality of the artist himself. In any event I am
sure that you will enjoy this task and I want to repeat
that I am delighted with your decision to do the book.

Now, coming back to tawdry commercialism, I am enclosing
a check with the detailed list. While we sold only the
larger paintings I decided to keep the entire collection
so that Schlechter does not get the reaction that his
drawings and smaller paintings are not as creative. We
sold 2 or 3 of the larger examples at prices higher than
the figures cited after framing them in grand style and
presenting them appropriately. Thus I decided to waive
the 10% discount and if we should sell some of the smaller
examples we might send on a royalty to Schlechter, through
the Center of course. Incidentally I would like to be in
contact with his work as I agree with you about his
potentiality.

Until February.

As ever,

ECHalk

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MRS. JAMES THURBER
WEST CORNWALL
CONN.

February 11, 1963

Dear Miss Halpert,

I'm sorry I couldn't
get around to your gallery on my
brief stay in town on my way
back from Columbus. I had a bad
cold and languished that weekend
by made me sound more like an
ancient crow than tall dark Bank-
head, and I wasted no time
getting back to my well-heated
and ventilated country house.

I got a letter from E. of Osbourne
just the other day, but I suppose he
has never mentioned his portraits

February 2, 1963

Mr. Laurence Schmeckebier, Director
The School of Art
Syracuse University
Syracuse 10, New York

Dear Mr. Schmeckebier:

As you know the Zorach sculpture will be delivered to you via truck - a much more satisfactory method of transportation. It is fortunate that the arrangements are possible because of the Utica exhibition.

As I promised I am now enclosing the information in connection with previous exhibitions both for the stone carving and the bronze as well as the original plaster cast. You know of course that Billy Rose owns a bronze cast made some years ago. This will be part of the Rose Collection in Tel Aviv. I still recall its first showing (the marble) at The Downtown Gallery on 13th Street and the many amusing instances which I will relate to you at some future time when we can sit down and have a lengthy chat.

Because, as you know, Bill is not very well, we are trying to facilitate all the details, etc., which as a matter of fact we have taken care of in the past just as actively and more speedily because there was less data available at the time.

I hope to see you very soon. Best regards.

Sincerely,

E.O.H:lk

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February 9, 1963

Mr. Richard P. McMahon
536 Sheridan Road
Evanston, Illinois

Dear Mr. McMahons:

Thank you for your letter.

As you obviously realize the Degas pastel AFTER THE BATH is by far the most valuable work of art in the collection you described and of course would fetch the highest price right in New York City. With my dealer contacts I know I can obtain a top figure for you. I can also make inquiries about the Oudry and the Rembrandt both of which should have a market. An unsigned Rouault print has a nominal value at the present time but with the very recent revival of interest in "The Eight" Henri's painting would command a much higher price than a year or two ago. If you would like to have specific figures on all of these please send me a photograph at your earliest convenience so that I can get some "inside dope" for you. As far as the Kuniyoshi is concerned I will be delighted to purchase it for the gallery so that the artist's widow could receive a royalty when a sale is effected. Unless you and Mrs. McMahon love the Degas very dearly I think that selling the pastel would be your best bet as the market in American art is really popping but there are a number of outstanding examples which some of us have tucked away still available. Naturally you have to make your own decision, but as I mentioned before I would be very glad to obtain estimated prices for you upon receipt of the photographs. The Kuniyoshi - for your information - was purchased by your aunt ~~in~~ July, 1947 for \$600. We would be happy to offer you a considerable profit based on its current market value which, as sole agents for the estate, we have maintained at a very good level. I believe we can obtain \$1600. for it which, minus the customary 25% sales commission would net you \$1200. We would take care of the royalty to Mrs. Kuniyoshi which would cut our commission in half; but this is our personal responsibility and would not effect you in any way.

In any event I'll look forward to hearing from you in the very near future and will do my utmost to be of service to you. My best regards to you and Mrs. McMahon.

Sincerely,

ECH:lk

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

*Placed
found*

February 11, 1963

Mrs. Fenwick Keyser
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Keyser:

I have very carefully checked the shipment of Folk Art which was returned to us on January 16, 1963. At that time two pieces of sculpture and seven pictures were returned.

On November 16, 1962 we sent you nine paintings and three pieces of sculpture. Two of those paintings, both watercolors, were sold to the Wymans.

Therefore I would suggest that you check immediately with your truckers to ascertain the whereabouts of the GALLOPING HORSE, weathervane, late 19th century, which is valued at \$490. In the event that you cannot find it, would you let me know at once and I would also suggest that you immediately be in touch with your insurance agency.

I shall look forward to hearing from you.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

P.S.: Since there is always a chance of human error, before I sent this letter, I have again searched our storage. The weathervane is, as marked on our books, not in the gallery.

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researchers are responsible for obtaining written permission
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may be published 60 years after the date of sale.

February 2, 1963

Mr. Edmund K. Kuehn,
Assistant Director
Columbus Gallery of Fine Arts
Columbus 15, Ohio

Dear Mr. Kuehn:

When you paid us a visit early in November you expressed
your interest in the William Zorach sculpture of the
LARGE CAT carved from a Maine boulder.

When this sculpture was selected a few days ago for
inclusion in an important exhibition to be held in a
Mid-Western Museum, I withheld it arranging for a sub-
stitution instead.

This is not pressure salesmanship but I would like to know
whether you are still interested and/or are considering
this example by Zorach. Won't you please let me know
at your convenience.

I so enjoyed your visit and hope that you will be in
New York again in the near future. My very best regards
to you and Mrs. Kuehn.

Sincerely,

DOH:lk

Prior to publishing information regarding sales transactions,
sophomores are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 12, 1963

Contemporary Art Center
Cincinnati Art Museum
Cincinnati, Ohio

Dear Sir:

According to our records you have had in your possession for at least a year a colored pencil drawing by John Marin, HACKENSACK VALLEY, NEW JERSEY, 1940.

We would be most grateful if you would let us know whether or not this drawing has been sold. If it is still in your possession would you be so kind as to return it to us at the gallery?

Thank you very much.

Sincerely,

Jay Wolf,
Assistant Director

JWsk

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newspapers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 8, 1963

Mr. John R.H. Blum
Old Chatham,
New York

Dear Mr. Blum:

I am writing this note to offer congratulations on
the new arrival. All the very best of luck!

I would appreciate if you let me know your New York
City address. I seem to have misplaced it and would
like it for my records.

Sincerely,

Sohn Marin, Jr.



BANKERS TRUST COMPANY
280 PARK AVENUE, NEW YORK

HERMAN G. MASER, VICE PRESIDENT
TELEPHONE 692-4972

MAILING ADDRESS
POST OFFICE BOX 318
NEW YORK 16, NEW YORK

February 4, 1963

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Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I happened to be in Tucson and saw the article about your visit there, as covered by Barbara Campbell in her daily news column. I enclose it herewith for your information.

With all good wishes,

Sincerely,

Herman Maser

Enclosure

THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 · YU 8-7700

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from both artist and purchaser involved. If it cannot be
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James Johnson Sweeney
Hudson D. Walker
John Walker
John W. Warington

DIRECTOR

Peter Pollack

February 13, 1963

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Wolf:

Thank you for your letter of February 12, 1963
concerning a bronze sculpture by Jack Zajac titled
EASTER GOAT #5 which was included in our exhibition
CONTEMPORARY SCULPTURE.

Our records show that at the time of the dispersal
of the exhibition we received instructions by phone
from the Downtown Gallery to ship the sculpture to
the Felix Landau Gallery in Los Angeles. The work
was received by Felix Landau in December, 1961.

I am enclosing an itinerary of the exhibition for
your records.

If there is any way in which we might be of assistance
in the future, please let me know.

Yours sincerely,

Virginia Chase
Registrar

VC/c
Encl.

nor to publishing information regarding sales transactions.
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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 12, 1963

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

In looking through our files I find that we have no photograph of the serigraph by Ben Shahn entitled DECALOGUE. However, since it is based on an original painting under the same title, I am sending you a print of the latter for your files. I am sure this will prove satisfactory.

Are you planning to be at the opening of THE ARMORY SHOW at Munson-Williams-Proctor's next Saturday evening? Unless I feel any worse than I do at this moment with a nasty bit of flu, I expect to be there Saturday night for that occasion which I wouldn't miss under any circumstances other than the need of a stretcher because everyone seems to believe that I attended the original ARMORY SHOW in New York in 1913. My frame of reference goes back so far that I can't convince anyone to the contrary. Thus I must see it in replica so that I can pretend "I was there".

And it will be wonderful to see you on that occasion so that we can both boast about the event.

Meanwhile, my very best regards.

Sincerely,

EOM:lk

January 30, 1963

Mr. Boris Mirecki
114 South St.
Medford, Mass.

Dear Boris:

According to our records, you have at the gallery the following
Ben Shahn silkscreens:

Profile (2 copies)
Profile (Black & White)
Supermarket #1 (2 copies)
Supermarket #2
The Scientist
Immortal Words
Lute & Molecules #1 & #2
Algerian Memory - ~~sold~~
Mask
Pleiades
A Song of Degrees
The Poet (2 copies)

We are curious to know if any of the above have been sold, since
we are running low on several of them and, as you know, like to
have a complete picture of the situation. Would you let us know?

One of these days I hope to take a long weekend in Boston, at
which time I want to get by the gallery (primarily to see you,
it and satisfy my collector's lust for a Basquiat). Are you open
on Mondays?

Also, my deepest gratitude for your kind words to Mrs. H. The
grapevine has wafted them back. COULDN'T be HAPPIER!

Sincerely,

Jay Wolf
Assistant Director

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BORIS MIRSKI GALLERY

February 6, 1963

Mr. Jay Wolf, Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Jay:

All the drawings in Esther Baskin's book, CREATURES OF DARKNESS, are in the private collection of Mrs. Baskin and are not available for sale. If they should ever come on the market, I will certainly keep you in mind.

Best regards,

Boris Mirski

(over)

A handwritten signature in cursive ink, appearing to read "Boris". It is positioned below the typed name "Boris Mirski" and above the address line.

166 NEWBURY ST. · BOSTON · CO 7-9186 · WORKS OF ART

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 12, 1963

Acquavella Gallery
119 East 57th Street
New York 22, N.Y.

~~RECEIVED~~

For two oil paintings by REEKA

\$750.00

Please make check payable to John S. Wilson

of my husband. Does he now have these, or does he now that his show is over, or do you still have them? If you do, I will let you know where next I am in town (possibly in two or three weeks), and if not, I can arrange to see them up here, since I know the Gibbons.

On re-reading your two letters, I get the definite impression that you keep these portraits in your gallery or storage somewhere. To let me know if that is right, as it would of course be less embarrassing for me to see them there (in case I don't like them) - I'm very wary of portraits, as a rule.

Yours cordially,
Helen W. Thrupe

JOURNAL ^{SUNDAY} AND SENTINEL

WINSTON-SALEM, N. C., SUNDAY MORNING, JANUARY 21, 1962

Art Show Set Here In Spring

By Beverly Wolter
Staff Reporter

More than \$1 million worth of art will be assembled in Winston-Salem from April 29 to May 3 for a show titled "Collectors' Opportunity."

The exhibition bears this name because its purpose is to give individuals and corporations in the state a chance to buy quality art for their collections or for donation to various institutions.

The exhibition chairmen, Smith W. Bagley and Mrs. Ira Julian, are hopeful that some of the paintings will find their way into the collection of the North Carolina Museum of Art.

"The real purpose of the show," Bagley said, "is to create an interest in art and in culture through collecting.

"If we can get art of museum quality into this state, through private or public purchase, ultimately it will stay in the state. If an individual buys it, it probably will end up in the state museum or in Charlotte at the Mint Museum or in Chapel Hill at the Ackland Museum.

Backward

"The South is relatively backward, or is thought of as such, in art and culture," Bagley continued.

"Yet here is a state where individuals with private funds are trying to get together to do something for the state.

"This is a statewide project. It is not just a Winston-Salem project. We hope to announce state chairmen soon.

"This is the first time a community of this size has attempted anything of similar scope to expand the cultural vistas of its present and future citizens through a sale of art works of museum quality," Bagley said.

He said he hoped for "national reaction" to the show, and also that it would serve as an inspiration to other states.

The state museum has only \$10,000 per year for purchases and is dependent upon gifts from private and corporate donors for its growth.

60 Works

Dr. Justus Bier, director of the state museum, and Dr. Joseph Sloane, head of Ackland and the University of North Carolina art department, will select for the exhibition some 60 works in all media from sculpture to graphics.

Most of the works will come from leading New York dealers. Selection will be on the basis of their desirability for the state museum collection. The price range probably will be from \$50 to \$100,000.

A letter sent prospective executive-committee members for the exhibition suggested that buyers might purchase the paintings for themselves. They might buy them for use during their lifetime and then will them to the state museum, or they might buy them as a memorial or in honor of someone and give them to the museum at once.

Information on tax regulations pertaining to gifts of art will be available to prospective donors.

Steering committee members working with Bagley and Mrs. Julian are Mrs. Agnew Bahnsen Jr., Mrs. Gordon Hanes, R. Philip Hanes Jr., William C. Herring and George C. Mountcastle.

or to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

February 11, 1969

Mr. Lawrence Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

It was good hearing from you via telephone last week
and I am writing you in great haste due to the fact
that I need the three pictures:

STREET MOVEMENT, NEW YORK CITY
AUTUMN TREE FORMS
WEEHAWKEN SEQUENCE

as soon as possible, here in the gallery. We have
suddenly had a request to send them out for an exhibi-
tion and would appreciate your prompt handling of this
matter.

I do hope you and Barbara can join Mrs. Marin and me
for dinner soon.

Sincerely,

John Marin, Jr.

JMK

P.S.: Again, I am very happy you and Barbara have
acquired the ASPEN TREES IN HONDO CANYON. I feel
definitely it is a very fine addition to your collection.



COLLEGE OF FINE ARTS | UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

February 1, 1963

University Art Gallery

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John Marin
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin:

It was a pleasure to make your acquaintance on my recent trip to New York and I certainly do appreciate your help in connection with our exhibition, "Taos and Santa Fe, the Artist's Environment - 1892-1942".

As I noted, we can count on two Marin's, one Kuniyoshi drawing and the Sloan. The Amon Carter Museum will send shipping instructions for this material before it is needed in March. We are in urgent need of a photograph of the Kuniyoshi drawing since this will be reproduced in the book which will compliment the exhibition.

Thank you very much.

Sincerely,

Van Deren Coke
Director

VDC:bc
cc: Mr. Mitchell Wilder, Director
Amon Carter Museum

DARTMOUTH COLLEGE Hopkins Center HANOVER · NEW HAMPSHIRE

CHURCHILL P. LATHROP Director of Galleries

February 8, 1963

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Wolf:

Please excuse the long delay in answering your January letter, but a fractured ankle has also fractured my correspondence, and my current misfortune has followed closely on another calamity in the family which kept my wife and me in Lenox Hill hospital from Christmas until well into the new year. This is why I did not get to see you again in New York after our very pleasant visit before Christmas.

I'm very glad that we can borrow the Abraham Rattners and the William Zorachs for our exhibition in May on the theme of Religion and the Contemporary Arts. Could you advise me as to whether either of these artists are good lecturers and whether either or both might be persuaded to come up here in May for a fifty minute talk on some aspect of the above theme?

As you know Ben Shahn is giving a lecture here early in April, and I very much want to have a small show of his work at the same time. I understand that Shahn's are in short supply, but I do hope that Mrs. Halpert can let me have a few if only for a week or so. In any case, will you give me some leads as to where I might borrow Shahns in the New England or Middle Atlantic states areas?

As for the Marin collection, we would be delighted to have it for July and August or, if that is too long, for either month. We will have a summer session this year which will put special emphasis on the arts. Let me know if I should write directly to Mr. Marin.

Please give my warm regards and best wishes to Mrs. Halpert and many thanks to you for your very helpful kindness.

Sincerely yours,

Churchill P. Lathrop
Churchill P. Lathrop
Director

CPL:BT

February 12, 1963

Mrs. Richard Black
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

Turning the tables, I am writing to ask you whether you can lend me some hand-painted and hand-carved art for an exhibition I have planned for eleven years and am finally arranging as of March 4th till the 30th, of this month, 1963.

Entitled SIGNS AND SYMBOLS the exhibition will include a large collection of early American trade signs and will continue into the 20th century and right up to this moment ending with Pop art. Obviously the idea is to indicate that contemporary art, as I have always preached, has an honorable and more legitimate ancestry.

Among the objects that I need desperately are the following:

SPECTACLES purchased by the Abby Rockefeller Museum in July, 1957.

HESSIAN SWORDSMEN (weathervane) purchased, I believe years earlier. - I can look it up, but the description may help you. There are two guys with swords aiming at each other. It is a combination weathervane and whirligig.

There are many others but I am limiting myself to a smaller group of 19th century as there are some wonderful Pop art items which I want to include and I don't have museum space as you do, dear.

Won't you be good enough to phone me collect upon receipt of the letter to let me know whether I can depend on these two items. We will of course take care of the expenses involved.

You will have to come to see the show because it will really be a ball. It will be held from March 4th to the 30th of the month. However we will require the material quite a bit ahead as all the critics are bursting to see the material in advance.

Very best regards,

Sincerely,

EOM:lk

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The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

February 5, 1963

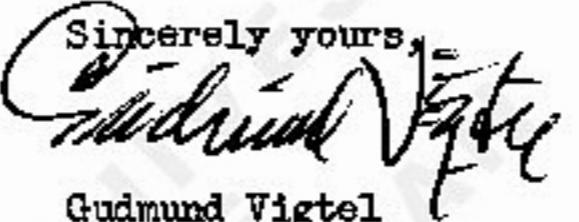
Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin:

We are getting the catalogue copy ready for THE NEW TRADITION exhibition and I am trying to assemble biographical data on the artists represented in the show. Could you, by any chance, tell me where I could find such material on Preston Dickinson and Gaston Lachaise? We also need 8 x 10 black and white glossy photographs of the following items:

Arthur G. Dove, Seaside, 1925 (The Downtown Gallery)
Charles Sheeler, Americana (Mr. and Mrs. Milton Lowenthal)
Georgia O'Keeffe, Stump and Red Hills, 1940 (The Downtown Gallery)
Stuart Davis, Report from Rockport (Mr. and Mrs. Milton Lowenthal)

With best regards,

Sincerely yours,


Gudmund Viget
Assistant Director

GV/11

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W
No
STEWART RICKARD GALLERY, INC.

108 NACOGDOCHES STREET
SAN ANTONIO 5, TEXAS
Telephone: CAPitol 3-9000
3-9001

February 6, 1963

Downtown Gallery
Edith Halpert
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Several years ago we received from you and sold a serigraph
by Ben Shahn entitled "Calabanes". We have a client who
has expressed interest in owning a copy of this edition.
Please let us know if it is available and what the price
is.

Thank you for your cooperation.

Sincerely,

Margie Rickard

Margie Rickard

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 30, 1963

Mr. Edward Bryant, Assoc. Curator
Whitney Museum of American Art
22 West 54th St.
New York 19, N.Y.

Dear Ed:

Here we go round the mulberry bush again! I trust this is
the last time since I'm sure you're as dizzy as I am!

When the "Decade of the Armory Show" closes on April 14th,
will you kindly return the GEORGINA O'KEEFFE watercolor
"Blue I" to its owner, Mr. R.L.B. Tobin. His address is:

Tobin Lease Map Service
Box 2101
San Antonio, Texas.

Thanks ever so much for following through on this.

Sincerely,

Jay Wolf
Assistant Director

THE EDUCATIONAL ALLIANCE

197 East Broadway, New York 2, N. Y.

ea

GR 5-6200

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David Sonnenfeld

January 31, 1963

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 21, N.Y.

Dear Mrs. Halpert:

Enclosed is the carbon copy of the letter sent
to you for your information and file.

For our Art Catalogue for the Retrospective Art
Exhibit, we will need a personal photograph of Ben Shahn,
biographical data and an 8"x10" glossy print of the
painting you are good enough to loan to us for the Show.

Since we are rushing all the material to our
Printer within the next few days, I would appreciate it
very much if you would have the above material delivered
to my home by Special Messenger for which I would be glad
to defray the costs involved.

My address is:

175 East 79th Street
(between 3rd & Lexington Avenues)

My phone no.: RE 7-7418

Thank you for your cooperation in this matter.

Sincerely yours,

Carrie F. Isaacs

(MRS.) LEWIS M. ISAACS, Jr.
Chairman, Catalogue Committee

CI:BS



THE EDUCATIONAL ALLIANCE CAMPS ON THE ISRAEL AND LEAH CUMMINGS CAMPGROUNDS
CAMP EDALIA AND CUMMINGS VILLAGE • SURPRISE LAKE CAMP

Celebrating Our 70th Anniversary

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MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

February 8, 1963

Mr. John Marin Jr.,
The Downtown Gallery
32 East 57th Street,
New York 22, N. Y.

ARTHUR G. DOVE - "Sea Gull", 24" x 30", oil on canvas,
dated 1933.

There is a small dent and loss of paint in dark green area above the head of the bird; also buckling of canvas at corners of the stretcher, particularly at lower right where paint film has cracked off, and various small chips in paint layer along edges.

Remove dent; set down flaking with adhesive; fill losses with gesso and impaint. Because removal of excess gesso from filling usually means that surface grime is lifted from paint surrounding damage, it will be necessary to give the entire surface a superficial cleaning and then spray it with non-yellowing synthetic resin varnish.

\$85.00

Sent to M.W. 3/20/63

FOR THE RECORD ONLY

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EDMUND J. KAHN

1840 REPUBLIC NATIONAL BANK BUILDING
DALLAS, TEXAS

February 12, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for your letter of the 29th and the valuation
of my other Sheeler.

I read with interest in the Los Angeles Edition
of the New York Times of your testimony in the
case of the woman who donated some of her own
paintings to various colleges. Unfortunately, I
did not see the verdict in the case, but when we
get together in May, I hope to hear more about
it from you.

Yours sincerely,

Edmund J. Kahn

EJK:mrp

AIR MAIL

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February 5, 1963

Miss Margaret M. Matherston
44 West 77th St.
New York 24, N.Y.

Dear Miss Matherston:

I do not know whether or not you keep progress photographs of
the paintings you restore. However, if you do, we would very
much like to have for our records a photograph of the STUART
DAVIS oil, "Rue Lippe", before you restored it.

Thank you very much.

Sincerely,

Jay Wolf
Assistant Director

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 11, 1963

Dr. J. L. Freundlich,
Chairman of the Arts
George Peabody College for Teachers
Nashville 5, Tennessee

Dear Dr. Freundlich:

We were delighted to hear that your Museum Board
voted to purchase CRIPPLE CREEK, 1940, by Yasuo
Kuniyoshi. I am enclosing an invoice for the purchase.

If you would be so kind as to return the other three
pictures to the gallery, we would be most grateful.

I shall look forward to seeing you in May.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

Mrs Edith S. Hoffert

Dear Madame

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Feb. 10 - 63

We offer a nice Primitive Oil on
Canvas, Shows 2 Little Girls, one holding a Calf
Size, Unframed about 13x12 in. Signed & dated -
Price \$85.00

Postage Extra.

Very Truly
C. M. Heffner

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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archivist is living, it can be assumed that the information
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STAATLICHE KUNSTHALLE
B A D E N - B A D E N
LICHTENTALER ALLEE
February 11, 1963
Dr.M./f.

Miss Edith G. Halpert
Director
The Downtown Gallery
32 East, 51st Street
New York, N.Y.
USA

TELEFON 3230
Sparkasse 510

Dear Miss Halpert,

Following to our last letter of January 4, we would like to ask you to have send your loan -Doves "The Critic"- rolled (not transport by Lansen Naeve, in boxes), by normal air mail.

Last week, we had to decide to cancel the whole transport from the States on account of several difficulties, and therefore we would very much appreciate to get your loan in any case, but packed in a rolle.

We are looking forward to your kind answer.

Sincerely Yours,

Dietrich Mahlow-

(Dr.Dietrich Mahlow)

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 7, 1963

Mr. Boris Mirski
114 South Street
Medford, Mass.

Dear Boris:

Thanks so much for your prompt reply to my letter.

I have spoken to Mrs. Halpert about the other print of
ALGERIAN MEMORY, and she has asked that, before I send
it on to you, she would like a list of all the Shahn
prints still at your gallery. She would also like you
to return any that you feel you are not likely to want
any longer, since our supply is dwindling.

Thanks so much for sending me this list.

Warmest regards.

Sincerely,

Jay Wolf
Assistant Director

ARTISTS' VILLAGE IN ISRAEL

EIN HOD תִּינְהָ עֵין הֹד

כֶּבֶשׂ חַמְמָנִים בְּיַשְׁוָאָל

לאריזת צייר מודרני. מזכרות. מודפסות. מודפסת
79 מדרון א' 29
מכל נס

MOBILE POST BOX HACARMEL, TEL. ATLIT 79
ATLIT 29

Date 1963

No. 30

February 1963

Dear Mr. Rattner:

We are writing to you in the name of the Ein Hod Artists' Village in Israel to invite you to participate in an international exhibition of the works of outstanding Jewish artists to be held this summer in celebration of our tenth anniversary.

No doubt you have already heard of our village, which was founded in 1953 on a hillside just south of Haifa, overlooking the Mediterranean and the Crusader ruins of Atlit. Today there are about 70 families living in Ein Hod, all working in one or more of the arts and crafts, though the majority are painters and sculptors.

Of particular interest in our village is the fact that although each artist owns his own home and studio, all the workshops (ceramic, graphic, weaving, mosaics, etc.) are communal, as is the village gallery. These facilities are at the disposal of all residents of the village as well as the many visiting artists who come to Ein Hod from Israel and abroad. We also intend in the near future to establish a visual arts academy in the village.

A more immediate project, however, is our tenth anniversary celebration. From June 20 to July 20, 1963, a variety of artistic events will be held in Ein Hod, such as poetry readings by the most distinguished Hebrew poets, theatre, choral and dance performances. A part of Israel's Third International Music Festival will also take place in Ein Hod during the anniversary month, and of course, most important, the exhibition of contemporary art, in which we hope you will be represented, will be open the entire month in our gallery.

Since we are very pressed for time, we would greatly appreciate it if you would be kind enough to let us know at your earliest convenience whether you will be able to accept our invitation to participate in this exhibition with two or three of your recent works. We should like to add that all the above is being planned with the full approval and assistance of the Israel Government, and all arrangements, such as the shipping of art works, will be handled by our embassy, which will be in contact with you.

Very sincerely yours,

Marcel Janco
Marcel Janco

Moshe Nokady, Bezalel Schatz
Moshe Nokady Bezalel Schatz

P.S. We enclose a list of the artists who have been invited to exhibit.

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painter is living, it can be assumed that the information
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February 1, 1963

Mrs. John S. Hilson
920 Fifth Avenue
New York 21, N. Y.

Dear Mrs. Hilson:

Much to my chagrin I found that our check for the advertisement was inadvertently mislaid - and now that it is too late am sending a check made out for the account of the Hospital instead. I hope your drive was most successful.

Best regards,

Sincerely,

ECH:lk

due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

J. M. EDELSTEIN, M. D.
664 HAMILTON RD.
PITTSBURGH 5, PA

Feb 3, 1963

Downtown Gallery
32 E 51 St
New York 22, N.Y.
Dear Sir,

I am interested in a John Marin
original watercolor and would like to hear
from you if you have any, with a descrip-
tion and condition and price.

Yours truly,

J.M. Edelstein

February 13, 1963

Prof. Churchill P. Lathrop, Director
Hopkins Center
Dartmouth College
Hanover, N.H.

Dear Prof. Lathrop:

I was indeed sorry to hear that the holiday season had not been a merry one for you and Mrs. Lathrop. I only hope that by now you are fully recovered; you are quite obviously back in action.

We are reserving the Rattners and the two Zorach pieces for you for May, and you can let me know what plans you are making to collect and insure them. Unfortunately, neither of these artists will be available to speak at the College. Mr. Rattner is currently resident in France and Mr. Zorach has not been well.

As for the Shahns, I am trying to get together a list of pictures and owners for you to contact. I hope to be able to send this on to you at the beginning of next week.

Mr. and Mrs. Marin are delighted that you want to show their collection; and, since they are generally in Maine for the months of July and August, they will probably let you have it for both these months. However, I suggest that you contact Mr. Marin directly here at the gallery. He can send you a list of the collection and you can then choose what you will want of it.

I have discovered among our clients another "patriot", Mrs. Daisy Shapiro. She has recently bought a pastel from our current show of paintings by Morris Broderson, and I believe Mrs. Halpert has persuaded her that it would be a fine thing if she should give it to the College. Mrs. Shapiro also tells me that she is (or has) recently given a Weber and a Lawson to the College.

Kindest regards.

Sincerely,

Jay Wolf
Assistant Director

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 5, 1963

Mr. Christenson
c/o Mr. Tom McPherson
Scandinavian Airlines System
Idlewild, New York

Dear Mr. Christenson:

I cannot tell you how very grateful we are for your
offer to help in this matter. I am certain that
Mr. Nordenfalk will be equally grateful. As I under-
stand it you were going to call him if you are unable
to deliver the painting yourself.

I am enclosing the necessary papers for U.S. Customs.

If at any time I can be of help to you in New York
please do not hesitate to call on me.

Sincerely,

Jay Wolf,
Assistant Director

JWolf

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 12, 1963

Mr. Ernest Raboff
Ernest Raboff Gallery
629 North La Cienega Boulevard
Los Angeles 69, California

Dear Mr. Raboff:

Thank you very much for your inquiry re Arthur G.
Dove.

We have a firm policy that we never send photographs
of a painting unless that painting has already been
seen "in the canvas", so to speak, by the collector.
Since we have such a limited stock, we have also now
decided not to send examples of artists' work out of
town.

Unfortunately we have no transparencies of any of
the Doves.

I am terribly sorry that I cannot be helpful to you
at this time, but again my thanks for the inquiry.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

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searchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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File

Rabbi Wm. Mordecai Kramer

January 31, 1963

Downtown Gallery
32 East 51st Street
New York 22, N. Y.

To Whom It May Concern:

I am retaining one of the two
Rattner lithographs and am sending
back today the other.

Please send me a new bill at
my home address which is: 2907 Tilden Avenue,
Los Angeles 64, California, for the one and
advise me when you have received the other
so that I may know that it was properly de-
livered.

Sincerely,

Rabbi Wm. Mordecai Kramer

WMK:sg

TEMPLE ISRAEL OF HOLLYWOOD



7300 HOLLYWOOD BOULEVARD / HOLLYWOOD, CALIFORNIA / HOLLYWOOD 9-7231

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

P.O. V
Part C
J.W.

February 9, 1963

J. M. Edelstein, M.D.
664 Hamilton Road
Pittsburgh 5, Pennsylvania

Dear Dr. Edelstein:

Thank you for your letter.

As sole agents for the John Marin estate we have a small but excellent cross section of the artist's work including various media - oil, watercolor, crayon, drawing and etching - as well as a variety of subject matter. The price range is extensive based on the medium, size and period. The etchings range from \$45. to \$250.; drawings from \$300. to \$1,000.; watercolors from \$1500. to \$7500.; and the oils from \$2500. to \$15000. Because of Marin's constant exploration the variety makes it impossible to select blindly a small group of photographs. Thus, may I suggest that you give me some idea of the price bracket you have in mind, the medium and theme. Upon receipt of this information I shall be glad to select a half dozen photographs and send them to you with all the pertinent data.

I hope to hear from you shortly.

Sincerely,

E.G.M:lk

Mr. James A. Michener

- page 2 -

February 8, 1963

I do wish that you would have an opportunity to see our
^(cont'd) current exhibition of Morris Broderson's paintings in
various media. This is the first time we have taken a
"ready-made", but as you will note from the publicity
release which I am enclosing, I felt that he not only
warranted a retrospective at his age, but that I also
had in mind many of the artists who could profit by the
consistency of vision and the continuous development in
the artist's own idiom. The show will continue through
March 2nd. Do come in to see it.

There is something I wanted to discuss with you ~~about~~ concerning
of a statement (gossip) a former employee had made to
John Marin, Jr. while I was away. While I am sure that
you did not believe this person, I would very much like
to brush it off with you ~~permanently~~. In any event I
look forward to your visit.

The correction of any errors is appreciated.
Sincerely,

James A. Michener

Archives
American Art
Museum
New York
NY 10020

CC: J. S. Michener

rise to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archiver is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Churchill P. Lathrop

- page 2 -

February 12, 1963

(G.R.P.C.)

Dear Mr. Lathrop: I am sorry to have to write you again, but we have now
arrived at a point where because of the increasing
expenses for our house it may be necessary to sell
it. After much thought we have decided to do this
and will give you the details of what we propose to do.

We will of course take care of the insurance and whatever other expenses may be involved.
Thank you for your cooperation. Our suggestion may be
of little value to you, but I think it would be good if you
I look forward to hearing from you very shortly. You may have
some questions to pose and I would be happy to answer them
as far as I can. Thank you. **Sincerely yours,** John Lathrop

John Lathrop
1040 West 2nd Street
Seattle, Washington 98101
Telephone: 206-467-1234

John Lathrop
1040 West 2nd Street
Seattle, Washington 98101
Telephone: 206-467-1234

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Seattle, Washington 98101
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John Lathrop

John Lathrop

John Lathrop

John Lathrop

John Lathrop

February 12, 1963

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January 29, 1963

Mr. Julius Ziegert
Ardmore, Pennsylvania
132 Edgewood Road
Dear Mr. Ziegert:

Again I deeply regret that I missed your visit to the
gallery.

Regarding your interest in the Shaker furniture owned by
Mr. and Mrs. Charles Sheeler, to date I have no specific
information which I can pass on to you. As you may know
the Sheeler collection was sent directly from Philadelphia
Museum to the Shaker Community in Hancock, Massachusetts.
Mrs. Miller, the President of the Community, expressed the
desire many months ago for the acquisition of this
collection but explained that it was a matter of raising
sufficient funds to carry out this plan. I have not communi-
cated with her since and will do so if you will advise me
whether you have specific items in mind and also whether
the objects were for the Museum or for your personal collection.

Charles Sheeler who is among the early admirers of Shaker
architecture, furniture, etc., has a very sentimental
attachment to the material he owns. It is only because he
is now incapacitated and can use the funds that he is at
all interested in disposing of the collection. He has
however expressed the desire to have this retained as a
unit and placed either in the Shaker Community or in the ~~a~~
Museum. I agreed to act for him not as a professional agent
but as a friend and have been waiting for Mrs. Miller to
make some decision regarding the material. If it is to
be broken up into individual sales there are 8 or 9 persons
interested, but because you have been involved with Shaker
furniture for so long a period and own such outstanding
examples, of course we would honor your wishes before we
carry out any other plan. I am returning note to Mrs.
Miller today but meanwhile would welcome any suggestions
on your part so that I can assemble all the inquiries and
make the final decisions in the event that there is no
possibility of retaining the group as a unit.

I look forward to hearing from you and hope that I will have
the pleasure of meeting you very soon.

Sincerely,

ECHalk

dictating

C. H. Norton

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 11, 1960

Mrs. Mitch Halpert
Downtown Gallery
21 East 51st St.
New York 22, New York

Dear Mrs. Halpert:

I very much appreciate your telephoning me about the Ben Shahn exhibit which we are planning. Enclosed is a list of the works which have been made available to us.

I hope that it will prove possible for you to provide us with sufficient additional works of Mr. Shahn's to fill out the show.

Thank you for your help. I look forward to your reply.

Sincerely,

Carleton Whitehead
Assistant to the
President

Carleton
Whitehead

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser or inventor. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1963

Miss Una Johnson
Brooklyn Museum of Art
Eastern Parkway
Brooklyn, New York

Dear Miss Johnson:

Once again, in going through my follow-ups I found our consignment to you for the collection of Stuart Davis lithographs on the consignment of April, 1961.

There was some correspondence subsequently suggesting that - if you are going ahead with the book - Stuart Davis would be glad to see you and might dig up the missing numbers.

Won't you please let me know whether you are following through with this idea. If not, would you be good enough to return the prints to me at your convenience.

Sincerely,

EGH:lk

THE MUSEUM OF FINE ARTS
(Houston) Texas

February 7, 1963

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Wolf:

I am very sorry that the valuation of \$550. note on the "Record of Incoming Shipment" misled you into the fear that the two paintings borrowed from The American Folk Art Gallery for the exhibition: "We Lived Then" were not properly insured.

They are indeed insured for the respective amounts of \$2500. and \$1100. as indicated by you on the lenders forms so kindly returned to us.

The \$550. in this instance is the valuation placed on the paintings as you said, by you for REA/Express purposes. It was the valuation noted on the REA/Express Receipt.

The two paintings do very materially enhance the exhibition for which they were borrowed. I am sure Miss Uhler will be sending along the installation photographs shortly.

Very truly yours,

Edward B. Mayo
Edward B. Mayo,
Registrar

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February 1, 1963

Mr. Henry G. Gardiner
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Mr. Gardiner:

I am sorry for the delay in supplying the information
but I have been traveling about a good deal during the
last weeks. Furthermore I have been a little puzzled
frankly as to what valuation to place on these paintings
which I, as a great Demuth admirer, found most disappointing.
Also there is no indication of medium or size given on
the reverse side of the photographs and I can find no
signature on the two that appeared to be painted in oil.
However, to expedite the matter I am enclosing an appraisal
which you may or may not wish to use. You know of course
that it will be necessary to clear this through the Art
Dealers Association of America, Inc. as required under the
new regulations, although on something as slight as this
the authorities may not question the matter.

Sincerely,

BCH:lk

F
E 5187
3

February 8, 1963

Mr. Irving M. Schwarzkopf
110 East 42nd Street
New York 17, N. Y.

Dear Mr. Schwarzkopf:

It is a very long time since you have paid us a visit
and as you know we have been attending to our own prob-
lems fairly consistently. However the bills are still
being sent to you in order to maintain our records.

As we have not called on you for any help over a long
period I would like to have some help in connection
with my refrigerator problem. You may recall the ex-
perience I had with the Osrow Defroster. After some
correspondence I received word from the Osrow Products
Co., Inc. and am quoting the last paragraph in a letter
from them dated January 21st.

"However, solely in the interest of preserving good
consumer relations, we are willing to share your burden
with you. If you will forward a copy of your bill,
showing the cost of the repairs made to your refrigera-
tor, we will pay one-half of the bill, without admitting
any responsibility on our part."

Would you be good enough to get someone to examine the
refrigerator and give me an estimate as quickly as possi-
ble so that this matter may be closed. I shall appreciate
your help.

Subsequently I received a note from Gimbel's as well con-
taining the following paragraph:

"We would appreciate it if you will kindly get an
estimate for repairing the item involved (by a local
man) and submit it to us for our approval."

Thank you for your cooperation.

Sincerely,

EGR:lk

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The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 31, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I hate to nag you on this but we are awfully anxious to get the copies of our loan forms for THE NEW TRADITION back. As I understand it, you have agreed to lend us the following items for the exhibition.

- * ✓ Stuart Davis, Landscape, Gloucester
- ✓ Stuart Davis, Blue Still Life
- Arthur G. Dove, Seaside
- ✓ Marsden Hartley, Earth Warming, Mexico
- * ✓ John Marin, Weehawken Sequence #1
- ✓ Eli Nadelman, The Tango
- ✓ Georgia O'Keeffe, Stump and Red Hills
- Max Weber, New York Department Store
- Max Weber, Seeking Work

In addition, we would very much like to borrow Georgia O'Keeffe's Black, White and Blue, 1930, and John Marin's Small Point Harbor - Casco Bay, Maine, 1931. We are sending you enclosed the loan forms for these two additional works in hopes that you will agree to the loan.

With best regards,

Sincerely yours,
Gudmund Vigeland

Gudmund Vigeland
Assistant Director

GV/11

Enclosures

February 12, 1963

Mr. Felix Landau
Felix Landau Gallery
702 N. La Cienega
Los Angeles 69, Calif.

Dear Mr. Landau:

Thank you for the quick reply to my letter and the information
about the Railway Express receipt (#2351). I checked the book
immediately to learn that you had sent back some Shahn silkscreens,
which reached the gallery on November 24, 1961. These were:

2 MASK, 1959
1 CAT'S CRADLE, 1959
1 LUTE & MOLECULES #1, 1959

However, our consignment sheet shows that these four serigraphs
were marked "returned", while the list I sent you in my letter
of January 30th remains charged to you.

You will also find that another group of paintings was sent to
the gallery, which group arrived on November 22, 1961. These
paintings included two Jarvais, two Jones and two Zajacs. I
only mention this in the event that you notice another case
sent to us on almost the same date.

Would you please check your stock again and let me know if
you still cannot locate the Shahns. Have you any suggestions
as to what may have happened to them?

Thanks so very much for your attention to this matter.

Sincerely,

Jay Wolf
Assistant Director

The University Art Gallery

University of Notre Dame
Notre Dame, Indiana

February 5, 1963

M. J. Lanck

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York, New York

Dear Mrs. Halpert:

I am enclosing blue blanks to be filled out for the pieces you are sending for our religious show next month. We would appreciate the prompt return of these as our time grows nearer and nearer for completion of this show.

As a reminder, Father informed me that they were:

- Ben Shahn "Decalogue"
- Edward Stasack "Crucifixion"
- Seymour Drumlevitch "The Water was on the Face of the Earth"
- Abraham Rattner "Pieta"
- Marsden Hartley "Prayer on Park Avenue"
- Leon Goldin "Tomb Figure"
- Morris Broderson "Mary the Mother of Christ"

Thank you very much for your cooperation and help.

Yours sincerely,

Mrs. Zubler

Mrs. Pat Zubler, Secretary to
Father Anthony J. Lanck, C.S.C.

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from both artist and purchaser involved. If it cannot be
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architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

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from both artist and purchaser or involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 31, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega
Los Angeles, Calif.

Dear Mrs. Ankrum:

Another crate of paintings by Morris Broderson arrived today via American Airlines.

The glass on the pastel, MAD WOMAN, was broken; and we have sent it out to have it replaced. Would you please put through your insurance claim? We will advise you of the exact cost of replacing the glass when we receive the bill.

Thank you so much.

Sincerely,

Jay Wolf
Assistant Director

23 Arrow Street
Cambridge 38
Massachusetts
UNiversity 8-8270

GEOMETRICS INC.

*Architects, Engineers
Industrial Designers and Consultants in Specialized Structures*

February 7, 1963

Mrs. Edith Gregor Halpert
Downtown Gallery
52 East 51st Street
New York 22, New York

Dear Edith:

I am truly sorry about John Marin's decision, but at the same time entirely sympathetic.

Now, can you do something else for me? I am having a new appraisal made of our paintings, etc., for insurance purposes. The appraiser here, quite properly I think, says that only you can state the true value of the Webers, Dove, Demuth, etc.

Would you be good enough to write me your professional opinion regarding:

- | | | |
|--------------|--|------------------------------------|
| 8000 - 1500. | 1) Joel's Cafe - 1911 Max Weber | 22x27 |
| 3750 - 7500. | 2) Entertainment - 1956 Max Weber | 18x14 |
| 3500 - 7500. | 3) Nature Symbolized (Factory Chimneys) - 1911 Arthur Dove | 22 $\frac{1}{2}$ x18 |
| 2000 - 1000. | 4) Tree Abstract - 1920-23 Charles Demuth | 11 $\frac{5}{8}$ x13 $\frac{3}{4}$ |
| 3000 - 7500. | 5) Yellow Hills - 1919 Stuart Davis | 24 $\frac{1}{4}$ x33 $\frac{3}{8}$ |
| 1500 - | 6) Gloucester Landscape - 1919 Stuart Davis | 18 $\frac{1}{2}$ x22 $\frac{1}{2}$ |
| 1200-900. | 7) Water Power - 1939 Charles Sheeler | 7x5 $\frac{1}{2}$ |

I am hoping to get only realistic figures; this is not for tax purposes, as many people do. I insure against catastrophe; the paintings are irreplaceable, but if the house does burn down I do want something to start over again with.

Please charge whatever fee is customary for this service.

Yours ever,

Heyward

Heyward Cutting

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from birth artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 50 years after the date of sale.

Nationalmuseum

Stockholm 16

8 February 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

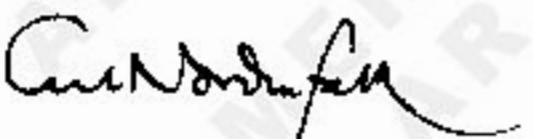
The big Hammarakjöld drawing arrived in good condition
thanks to the kind assistance of S.A.S. It was really very kind
of you to help us by lending this drawing to the exhibition and
doing it so quickly and efficiently.

If there should be an interest from a Swedish collector
to acquire it, will you please let me know the price. Furthermore
it would be good to know if some of the graphic works in
the exhibition are still available in other prints and if so
to what prices.

We are very much looking forward to see the whole show
in our Museum of Modern Art. The opening is on February 16.

With kind regards and many thanks

sincerely yours



(Carl Nordenfalk)

2/5/63

Dear Edith,

I'm sure you know how much
I appreciate your kindness to
me but just want to say so
again. You were so nice to Bob
Harvey and he was so pleased.
The gallery has been a mad-house
ever since I returned home
worked straight through Sunday
and all.

Don't forget to come to S.F. when
you make the trip to Santa
Barbara.

As ever,

Alex

1

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 1, 1963

Mr. Mackinley Helm
1201 Las Alturas Road
Santa Barbara, California

Dear Mr. Helm:

A few days ago I received an invitation from the University of Arizona to attend a party at which you are to address the audience. Much as I would like to be there and to see you and Mrs. Helm again, it is impossible for me to get away from the Gallery, and particularly so during the first week of the Broderson Exhibition which is an important event.

Apropos Joan Ankrum forwarded your letter to me and subsequently shipped your painting by Broderson but unfortunately too late to be included in the catalogue which went to press last week. I gather from the letter that she induced you to part with the painting by stating that I was "disappointed to have so few pictures for sale".

Just for the record I want to correct the impression that I arranged for the exhibition in order to "make sales". Considering the fact that the bulk of the exhibition comprises loans, obviously that was not my motivation. We have had many exhibitions during the 36 years of existence which were entirely educational and not commercial. I did mention that it would be a mistake to borrow as many pictures as she had in mind because visitors resent very much any exhibition with a large majority of borrowed objects unless it is advertised as a "non-sale" show. I hope this will clarify the issue. I also hope that you will be in New York in the near future and stop in to say hello.

Sincerely,

SDH:lk

LANSEN-NAEVE CORP.

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Insurance - Warehousing
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11 BROADWAY
NEW YORK 4, N.Y.
BOWLING GREEN 9-7090
CABLE ADDRESS "THINASERVIS"
ALL CODES USED

February 7, 1963

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purchaser is living, it can be assumed that the information
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Downtown Gallery
32 East 51 Street
New York, New York

Re: Staatliche Kunsthalle, Baden-Baden
Exhibition "Schrift und Bild" Amsterdam

Gentlemen:

We are to receive from you 1 painting to be shipped to
Amsterdam. These paintings are to be packed in wooden export
cases and should be marked:

Downtown Gallery
Amsterdam

You will please advise us of the following:

- 1) Gross weight of each case
- 2) Measurements of each case
- 3) Title and name of artist - *The Critic, Arthur Dove*
- 4) Value of each painting

The cases are to be delivered to:

Lansen-Naeve Corp.
c/o Hahn Bros. Fireproof Warehouses Inc.
231 East 55th Street
New York, New York

between February 15th and March 1st the latest, at which place
we are consolidating all shipments.

We shall be pleased to hear from you.

Very truly yours,
LANSEN-NAEVE CORP.

R. Haase

RH:df

WHITNEY MUSEUM OF AMERICAN ART
GEORTRUDE V. WHITNEY, FOUNDER

22 WEST 54th STREET



NEW YORK 19, N.Y.

January 31, 1963

Mr. Jay Wolf
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Jay:

To confirm your letter of January 30,
we understand that the Georgia O'Keeffe
watercolor Blue I is to be returned to its
owner, Mr. R. L. B. Tobin, and not to The
Downtown Gallery, after the close of "The
Decade of the Armory Show."

Best regards,

Sincerely yours,

Edward Bryant
Associate Curator

EB:ls

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 11, 1963

Mrs. Maxine Rickard
Stewart Rickard Gallery, Inc.
108 Nacogdoches Street
San Antonio 5, Texas

Dear Mrs. Rickard:

Thank you so much for your inquiry re Ben Shahn's
serigraph CALABANES.

Unfortunately (or perhaps fortunately) the edition
is exhausted.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENDicott 2-5514

Conservation of Paintings

February 2, 1963

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York, N. Y.

Dear Mrs. Halpert:

We have been working on this Stuart Davis
for the forthcoming Whitney Museum show. Mr. Davis
wanted you to have a copy of the photograph.

Sincerely yours,



Enc.
MMW:mg

the museum
Exhibition: Whitney "Pioneers of Modern Art
for America" #23*, 1946

The President, 1917
oil 26 x 36

Stuart Davis
Russell 4143-3

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

S A N F R A N C I S C O

M^ALLISTER STREET AT VAN NESS AVENUE - SAN FRANCISCO 2, CALIFORNIA - HEMLOCK 1-2040

M U S E U M O F A R T

February 5, 1963

For publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archiver is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Bill Estler tells me that he has spoken to you about meeting with our collectors' group. It was his understanding that you might be out here in June.

I think this is a great idea. It is, further, one we have discussed with the group - it has the formidable title of Society for the Encouragement of Contemporary Art - and about which they are enthusiastic. It would be most helpful to these men if they could have an informal session with you.

Could you tell me when you will be here and if you like the idea? If I can get this organized I would like to have the president of the organization extend the invitation.

Yours sincerely,



George E. Culler
Director

GDC:tp

Feb 12, 1963

Dear Edith,

Here is the list -

Joey		
Stella - her for	3500	7500-
Marin: NY at Night (o)	8000	9,000.
" NY Scene - 1911 - w/c	1000	1800.
" Black Sun - w/c	4000	5,000.
" View from NY Hoop - w/c	3500	4500.

Sheeler - Canyons #5 - Tempera	400	1000
Convergence #2 "	400	1000

(these are the two small work studies)

Zorach - Hands (bronze	750	900.
------------------------	-----	------

Thanks for your trouble - Please
call me for a date when you get
back -

Love, Dear

Fayne
Rosenthal

Mrs. Alan

169 East 69th Street

NY 10021

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 9, 1963

Mrs. Ledyard Cogswell
29 Old Miskayuna Road
Loudonville, New York

Dear Mrs. Cogswell:

I am truly very pleased that you decided to add to
your collection the John Marin painting we sent to
you on approval and that you are also retaining the
small example you purchased some years ago.

An invoice for the former is now enclosed. Would
you be good enough to sign the blue receipt copy and
mail it to us at your convenience.

I hope that you will have occasion to be in New York
again in the near future and that I shall have the
pleasure of seeing you. My very best regards.

Sincerely,

ECH:lk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 31, 1963

Mr. Edward B. Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston 5, Texas

Dear Mr. Mayo:

We are in receipt of your Record of Incoming Shipments
for two American Folk Art paintings:

FOUR CHILDREN
BABY WITH BOTTLE by W.M. Prior.

On that record the valuation of these two pictures is
stated as \$550.

The latter figure is merely the valuation put on the
paintings for Railway Express and is the highest figure
that we can put on the pictures without running you into
an enormous insurance premium.

If you will refer to our consignment invoice No. 7122,
dated January 7, 1963, you will see that FOUR CHILDREN
should be insured for \$2500. and BABY WITH BOTTLE for
\$1100. Will you please make the necessary changes
immediately and advise us when this has been done.

Thank you very much.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

February 2, 1963

Mr. James A. Michener
Tinicum
Pipersville, Bucks County,
Pennsylvania

Dear Mr. Michener:

The John Marin exhibition closes today but we returned
your painting earlier to the Allentown Art Museum, as
requested, for inclusion in the exhibition of your collec-
tion to be held there. I want to take this occasion to
express my thanks (and John Marin, Jr. joins me) for
lending MOVEMENT - SEA - ULTRAMIRE AND GREEN SKY - CERULEAN
AND GREY to us. Needless to say it was a great asset and
was tremendously admired by many visitors. Despite the
absence of newspapers our attendance was excellent and
particularly so during the past two weeks. I am so sorry
you did not have the opportunity of seeing the group as
an entity with paintings selected to cover, in part - and
in capsule form - the great career of John Marin from his
earliest oils to the latest. I was particularly pleased
with the tremendous enthusiasm expressed by a large number
of artists as well as many young museum curators to whom
the collection on view proved a revelation.

BOOK TAKING TO HOME AT 4:45 P.M.

(Continued after I returned) SVA HAD TO
BOOK OUT THE POST TRAM FIVE DOLLARS. I WOULD ONLY TAKE
THREE DOLLARS FOR MY RAILROAD TICKET. I HAVE SINCE
OBTAINED (THREE, 3) A COUPON AND JOKED WITH HAD TO
SIT AT THE OPENING
STAGED BY AND VINTAGE THAT WAS BEING SET UP YOUR COL-
LECTION IN TOTO. BECAUSE OF THE WEATHER CONDITIONS I TOOK
THE TRIP VIA BUS AND IF THAT IS NOT CONVINCING PROOF OF MY
DEVOTION TO ART, I CANNOT THINK OF ANYTHING MORE SO. BUT,
AS I SAID BEFORE, IT WAS WELL WORTH WHILE AS IT GAVE ME AN
OPPORTUNITY TO SEE THE MUSEUM AS WELL AND THE VERY GOOD
INSTALLATION TOGETHER WITH THE FACILITIES FOR THIS PURPOSE.
ALL IN ALL I ENJOYED MY VISIT TERRIFICALLY.
NOTICEABLE BEFORE WE LEFT THE STATION WE HAD SPENT A
COURTEOUS EXPLANATION TO KOLLA BRODOWSKI, A BUYER WITH WHOM
I DO NOT DO BUSINESS BUT WHOSE EXPERTISE IS SOO MUCH TO SEE ON
(cont'd)

Mr. James A. Michener

- back 5 -

February 3, 1963

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

[Signature]
February 1, 1963

Mr. Henry G. Gardiner
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Mr. Gardiner:

Thank you for sending the photographs to me.

These paintings by Charles Demuth are obviously early
examples and I would suggest the following valuations:

TULIPS, 1914	Watercolor	\$350.
TR229	Oil	400.
RIVER SCENE	Oil	450.

Sincerely,

EGH:lk

prior to publishing information regarding sales transaction.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
auctioneer is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 2, 1963

Mr. Dan Ferziger
39 East 29th Street
New York 16, N. Y.

Dear Mr. Ferziger:

As ~~Mr. Rattner~~ is now residing and working in Paris
I am taking the liberty of answering your letter of
January 29th, copies of each will be forwarded to the
artist.

Biographical notes are enclosed giving in detail
Rattner's representations in Museum collections together
with a listing of his commissions which include stained
glass, mosaics and designs for tapestry. In our Gallery
record books we have reproductions which I am sure will
be of great interest to you. If you will telephone at
your convenience I will be glad to arrange an appointment
for you to see all this material as well as the set of
original designs in color which will give you a more con-
crete idea of his work in stained glass. These paintings
are at present on exhibition at the Pennsylvania Academy
where they are featured but should be in our possession
within a few weeks when they are returned from Philadelphia.

As mentioned before I am forwarding our correspondence to
Mr. Rattner to ascertain whether he would be interested
in your project. Perhaps you can give me further details
and if possible a photostat or a blueprint of the overall
plan. I can also give you the artist's Paris address so
that you may communicate with him directly. May I hear
from you?

Sincerely,

EGH:lk

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

JOHN S. BOLLES
ARCHITECTS + ENGINEERS
14 GOLD ST. • JACKSON SQ. • BX 2-4919
SAN FRANCISCO II, CALIFORNIA

February 1, 1963

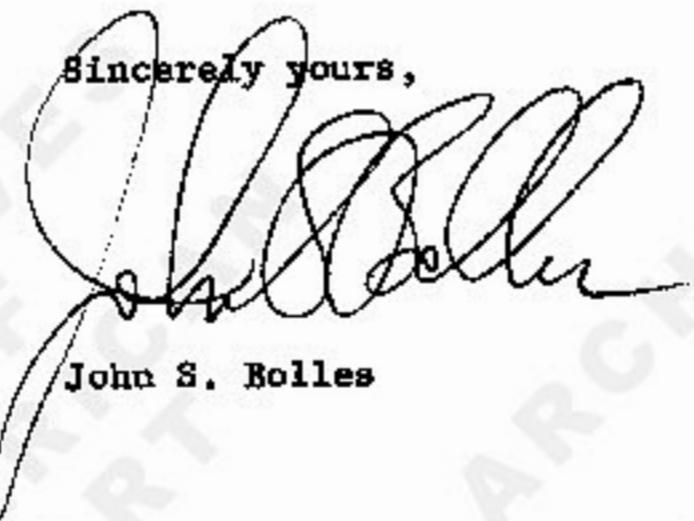
Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you very much for the courtesy shown our
representative Mr. Sheldon Machlin in connection
with the five "Minor" Marin paintings.

We would appreciate very much, at your convenience,
some statement as to their approximate value. Un-
fortunately, we are not at liberty to divulge the
name of the owner of this work. We will ask Mr.
Machlin to contact you again within the next few
weeks to arrange shipment of this work to us here
in San Francisco.

Sincerely yours,



John S. Bolles

JSB/gn

cc: Mr. Sheldon Machlin

СТАРИНОВЫЙ МУЗЕЙ

ANSWER BY S.M. IN 1000

• 19 • 1993

NOTICE.

Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following:

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.
 2. In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.
 3. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.
 4. The Museum will give the owner or his or her duly authorized agent or legal representative notice of not less than one month if it desires to return any such object to the owner and at the expiration of said period of one month such object, if not accepted by the owner or his or her duly authorized agent or legal representative, may be placed in storage at the owner's risk and expense.
 5. In no event shall the Museum be liable for the destruction of, or damage or injury to, such objects caused by act of war, invasion, foreign enemies, civil commotions, riots, or any military or usurped power whatsoever.

The Museum is a Massachusetts corporation and its legal name is *Museum of Fine Arts*.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EXHIBITION HISTORY

March 13, 1963 (for 3 weeks)

List of works to be displayed:

Museum of the City of New York

Prohibition era series

- Destroying Wine, c. 18 3/4 x 16; c. 14 1/2 x 20
Interior of closed van, c. 67 1/2 x 16
Bootleggers, c. 15 1/2 x 16 2, 19 x 19 3/4
Man of sin carrying barrel, c. 11 3/4 x 8 3/4
Interior of speakeasy, c. 24 x 36

Museum of Modern Art

- Committee of 100 - Death & Life
Peter LaGatta - Death & Life
Thomas Wheeler '52 - Fire & Death Life

Whitney Museum of American Art

- Everyone 1944 Tempera on composition board
72 x 48 Estimated Valuation: \$7,500

- Settles Run, West Virginia 1937 Tempera on
cardboard 22 1/2 x 27 7/8
Estimated Valuation: \$4000

- Shoreline and Children 1946 Tempera on compo-
sition board 15 x 22 7/8
Estimated Valuation: \$3,000

Mr. Mark Indigo
480-49-Indigo Drive
Chicago 1, Ill.
3 paintings -

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

February 7, 1963

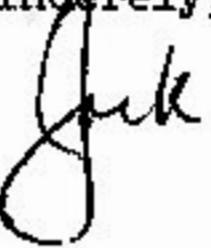
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Edith:

In checking my insurance files, I
don't find a photograph of the Ben Shahn
"Decalogue" which I purchased last year. If
you have a photograph, would you be kind
enough to send it along to me.

Thank you for your attention.

Sincerely,



JS:KB

Prior to publishing information regarding sales transactions,
transactional records are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 1, 1963

Mrs. Louis I. Morton, Registrar
City Art Museum
Forest Park
St. Louis 5, Missouri

Dear Mrs. Morton:

As you suggested we had the two frames repaired,
and the bill from the framers is now enclosed for
your attention.

Would you be good enough to send the check directly
to the:

Grippi Gallery
200 East 59th Street
New York 22, N. Y.

Thank you for your courtesy.

Very truly yours,

Bookkeeper

LK

for publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



February 1, 1963

Mr. Daniel Johnson
Willard Gallery
23 West 56th Street
New York, New York

Dear Mr. Johnson:

I am very glad to supply the information you requested
as to valuation of the painting by C. S. Price (1874 -
1950).

TWO COWS oil c.1948 24½ x 29½ \$3,000.

Sincerely,

EGR:lk

PHILADELPHIA MUSEUM OF ART

THE MUSEUM
FAIRMOUNT PARK



THE COLLEGE
BROAD AND PINE STREETS

OFFICE OF THE SECRETARY
BROAD AND PINE STREETS, PHILADELPHIA 2, PA.

Feb. 1, 1963

Dear Mrs. Halpert:

Thank you very much for your letter of January 29th, regarding the Charles Sheeler Collection of Shaker Furniture. I had the pleasure of visiting with Mr. Robert V. Jewell, of Pleasant View Farm, Kentucky, last summer and was very much interested in their program of the restoration of Pleasant Hill Shaker Community. They have beautiful houses on either side of the highway. These houses have many features which are unusual and are designed by the noted architect, Micajah Burnett. They have a very active committee of which Mr. Jewell is a member and I think they are after furniture particularly Shaker furniture made in Kentucky. I told Mr. Jewell that I thought if they could not get proper Kentucky Shaker furniture they ought to consider seriously acquiring the Sheeler Collection. Incidentally, their Board of Trustees has been successful in contracting to purchase the entire Shakertown community.

I called Mr. Jewell on the telephone last night and told him my thoughts in the matter and he said he would get in communication with you. I am interested to see that we get a Shaker Community properly furnished.

I hope I shall have the pleasure of meeting you real soon,

Sincerely yours,
Julius Ziegert
Julius Ziegert,
Secretary-Treasurer

JZ-r
Mrs. Edith Gregor Halpert,
32 East 51st Street
New York City 22, N. Y.

Gent copy of letter (7.1.63)
Robert Jewell
Shakertown, Ky.

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES I.A. IOWA

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February 11, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

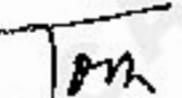
Dear Edith:

We touched once very briefly on the possibility of obtaining some foundation help, probably Ford, for the publication of the Dove "book". While our budget is better than many, it can only cover the assembly, shipping and insurance of exhibitions plus an occasional small catalogue. I know the Dove deserves more than we can do alone.

Since I have never approached a foundation you might have some thoughts and advice on the subject.

Looking forward to seeing you.

Sincerely,



Thomas S. Tibbs
Director

TST/go

January 30, 1963

EDWIN GILBERT

16 RUE HENRI BARBUSE

PARIS VI

(Excuse I am in the heating
shop under an infernal machine
at least it's warm)

Dearest Edith -

How was Honolulu? Boy! I wish we were there right now! It's cold and it's been colder & they say it's going to get colder again. If we didn't have Sally & were neither Jim nor Iit would have taken off for the Virgin Islands, he really detests this weather. Usually the winters are very mild here - though damp - as this is a traumatic experience for everyone -

The Rattners came over for a drinks Xmas day, we had a few people in, and they said they hadn't heard from you - I think Alice is hurt. He has a lot of paintings - and they are fabulous, especially the cathedral ones. We've asked him why he doesn't send them on to you & he's kind of cagey but I think (and for God's sake don't quote me) he wants to have a show here before slipping them off. I'm passing this on to you because you said something about showing him there. Estie is her same old self, an amazing combination of phubrah (sf?) and taste. Her sculpture now is wired with notes and makes noise (music?). But maybe it told you this. They had a showing of a film he'd made of Alice at work and if it hadn't been for all terrible sound tracks, not helped by Clark's narration, it would have been very good. Incidentally Alice's coming back for 6 months each year to nestle under Estie's wing I guess - he got a leave of absence from the school. Estie's giving them Alice's old studio which he outgrew; & she even got permission to put in a John - No one in

Steering Committee:

Smith W. Bagley, Co-chairman
Mrs. Ira Julian, Co-chairman
Mrs. Agnew H. Johnson, Jr.
Mrs. Gordon Hanes
R. Phillip Hanes, Jr.
William C. Herring
George C. Mountcastle

Winston-Salem Division

THE NORTH CAROLINA STATE ART SOCIETY

334 Cascade Avenue / Winston-Salem, N. C.

February 9, 1963

Downtown Gallery
32 East 51st Street
New York, New York

Attention: Mrs. Halpert

Gentlemen:

Dr. Justus Bier and I have just completed our list of the works
that will fill our need and we hope will be sold.

Now, do I understand that you will assume the responsibility of
insurance and freight, and we will assume the responsibility of
an air conditioned gallery, protected with twenty-four hour guard
duty. To defray our expenses of this exhibition, brochures, public
relations, etc., may we assume that you will give us the museum
discount of 15% of works \$15,000 and over and 10% of works under
\$15,000.

Will you send as soon as possible one set of photographs with their
provenances to Dr. Bier at the North Carolina Museum of Art, Raleigh,
and one set of photographs and one set of colored slides to me at
the address above.

We must have these by February 20 so that by the end of the month
Dr. Bier and Dr. Sloan can show them to the local and state exec-
utive committees — 120 people — so that prospects may be at once
contacted and also that we may get started on the brochure. We are
fortunate to have Mrs. Justus Bier, who also has her Ph.D. in Art
History, to do the brochure for us.

These are the works of art we would like from you:

1. Marin - The Rising Sea *See in*
2. Weber - Rhythm of the Dance
3. Demuth - Daffodils
4. Miles - Gas House District
5. Demuth - Woman with Parrot
6. Hartley - Still Life New Mexico

With warm personal greetings, I am,

Sincerely yours,
Ruth R. Julian

Mrs. Ira Julian
Co-Chairman

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February 12, 1963

Mr. Gudmund Vigeland
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigeland:

I am sure that by this time you will be ready to pack up all the paintings and sculptures in the Halpert collection and send them back to New York pronto so that you will not be bothered as frequently as my letters reach you for additional requests for shipment.

The Columbia Museum of Art has arranged for an exhibition under the title of Ascendancy of American Art to be held from April 3rd to June 2nd of this year. Among the works selected are the following:

Charles Demuth	TREES	Watercolor & Pencil
Ben Shahn	WORLD'S GREATEST COMICS	Tempera

The Schuman Travel Agency will pick up all the loans between March 11th and 13th and I trust it will not inconvenience you too much to have these two paintings available for them.

Many thanks for your patience and kindness. Best regards,

Sincerely,

E.G. Heil
CC: Mrs. S.A. Cahill
Columbia Museum of Art

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 9, 1963

Mr. Hollis Holbrook
1710 S.W. 35th Place
Gainesville, Florida

Dear Mr. Holbrook:

Thank you so much for your letter and for sending us the slides
of your work.

At this time, as you surmised in your letter, our roster is
complete, and we do not plan to add any painters to it within
the foreseeable future.

However, we would like to thank you for giving us the opportunity
to become acquainted with your work. I am returning the slides
to you in this letter.

Sincerely,

Jay Wolf
Asst. Director

Jay
Wolf

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 31, 1963

H. Nesterman
1367 - 47th Street
Brooklyn, New York

Dear Mr. Nesterman:

We have two John Marin oils to be picked up on Monday
morning and returned to their respective owners.
These pictures are:

LAUREL BLOSSOMS, 1949	to: Mr. & Mrs. Allan Erslil 60 Sutton Place South New York 22, New York
MACHIAS, MAINE, 1952	to: Mr. & Mrs. Henry Loeb 812 Park Avenue New York, New York

Thank you ever so much for taking care of this for us.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 30, 1963

Miss Helen Heninger
Gump's Gallery
250 Post Street
San Francisco, Calif.

Dear Helen:

In going through our consignments of 1962, we notice that you
are still credited with having at your gallery two watercolors
by ARTHUR G. DOWE, "Garden Forms" and "Landscape I". Since
the date of this particular consignment is March, we would
appreciate your confirming that these are still in your possession.

I was sorry to have had you miss the party. It was a COMFEST!
Full details (along with the Dolce Vita cast) on request.

Also sorry not to have had a chance to say a rousing fara-thee-
well to you and Bob. Give him my best when you see him, huh?

Thanks so much for all the laughs, Helen. Soon again? I hope
so!

Warmest regards.

Sincerely,

Jay Wolf
Assistant Director

- 5 -

February 6, 1963

Mr. Edmund Vigeland, Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigeland:

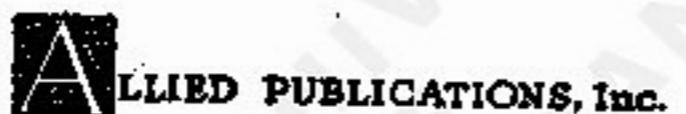
I was under the impression that the forms had been sent in
to you quite some time ago together with the notification
that New York Department Store by Max Weber had been sold
to the Detroit Art Institute with the understanding that
it would be available for your exhibition, THE NEW TRADITION.
Would you write Willis Woods directly, please, to
confirm this loan? I am now enclosing the form for the
additional Marin and we are still checking with the Whitney
Museum to ascertain whether the additional O'Keeffe will be
returned from a traveling exhibition in time.

You have in your possession the Stuart Davis Landscape,
Gloucester, the Marin Weehawken Sequence #1, the Madelman
Tango and the Hartley Earth Warming. You know, of course,
that the Arthur Dove collage Seaside will have to be carried
by hand. Perhaps it fits in with Nethaly's travel schedule.
She may take it home where it can be picked up at your con-
venience.

I find that we have promised my Demuth Train to the Columbia
Museum of Art for the show to be held from April 3 to June
2. Can this be packed and shipped at the expense of the Col-
umbia Museum? Or would you prefer to return it to us for pick-
up? It seems to me that it might be a good idea to have my
things returned so that you are not bothered so frequently.
Please let me know your feelings in the matter.

Meanwhile I think it would be best to carry out the original

(more)



4110 HILLSBORO ROAD
NASHVILLE 12, TENNESSEE

GILBERT HAROLD
President

MARGARET HAROLD
Vice-President

February 4, 1963

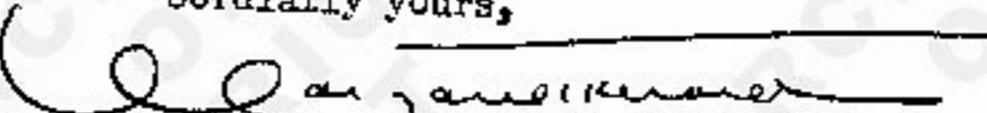
To Miss Edith Halpert ...

Regarding Miss Shelby Shackelford's oil painting,
entitled "January Choreograph" ...

Last December 31 we asked you for a statement
about this painting. But we did not hear from you.
I think it was mainly because you have seen hundreds
of good paintings since you awarded top honors to
this one. And you probably felt that it would not
be fair to the artist or the painting to say anything
about it just from pure memory.

That, Miss Halpert, is why I am sending you the
enclosed color slide --- to help you refresh your
memory --- in the hope that you will favor us with
a concise statement about it and, at the same time,
loan us a good head-and-shoulders photo of yourself.

Cordially yours,


Margaret Harold
Vice-President

MH:pl

PS: Please, please be sure to return this color slide,
for we are honor-bound to return it to the artist.

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

February 13, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am replying to your letters of February 6th and February 12th as well as Mr. Wolf's note of February 12th and I shall try to take care of each point, one at a time. It might be a good idea to return the Halpert collection to you in view of the many shipments being made to other places.

Two of our men will be in New York to pick up works for the Stephen Greene retrospective on Friday, March 1st. Would it be convenient for them to bring your collection to The Downtown Gallery on Wednesday, the 27th and Thursday, the 28th?

As you know, we have requested the following works for THE NEW TRADITION which are now at the Corcoran:

Stuart Davis, Landscape, Gloucester
Marsden Hartley, Earth Warming, Mexico
John Marin, Weehawken Sequence #1
Eli Nadelman, The Tango

It would seem best that these works remain here if we are returning your collection on the 27th and the 28th of February. I was startled by Mr. Wolf's note that the Whitney Museum had been promised Nadelman's The Tango. He says that I had indicated that we would be reasonably happy with The Circus Girl. In my letter of December 19th I indicated that we would rather have The Tango than The Circus Girl. Crating and shipping The Tango after the Whitney show closes would be both risky and expensive.

In addition to the above works, we are also anxious to borrow the following works which are, I believe, at The Downtown Gallery:

Stuart Davis, Blue Still Life
Arthur Dove, Seaside
Georgia O'Keeffe, Stamp and Red Hills
Max Weber, Seeking Work
John Marin, Small Point Harbor, Casco Bay, Maine (We have already received this completed and signed form from you).

We are hoping that Georgia O'Keeffe's Black, White and Blue will be released by the Whitney Museum's travelling exhibition in time for the show. We realize that Dove's Seaside will have to be carried by hand.



THE SHOREFRONT YM-YWHAs OF BROOKLYN

Branches

BRIGHTON BEACH
CONEY ISLAND
KINGS BAY

JOHN J. KARPELES
Executive Director

OFFICERS

Sol R. Kaplan
President

Harry N. Kinoy
First Vice President

H. Herbert Romanoff
Second Vice President

Stuart Denoff
Dr. Sidney Fierst

Dr. Irving Herzenberg
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Mrs. Joseph Rabb
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CENTRAL ADMINISTRATION
3312-30 SURF AVENUE, BROOKLYN 24, N. Y.

Hickey 9-1000

February 7, 1963

Mr. Jay Wolf
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Wolf:

Pursuant to your telephone conversation with our Mrs. Gilmore, the Henrietta and Stuard Hirschman YM-YWHA of Coney Island, as part of its Second Anniversary Celebration, is planning a week long exhibit of paintings and sculptures around the general theme "The Jew In Art" March 17th through March 24th.

Our prime focus in this exhibit will be to bring to the adults of the Shorefront communities an appreciation of the works of Jewish artists and of art that has a Jewish theme. We would be most appreciative of your cooperation in this project as you indicated through the loan of a Ratner print which, you have our guarantee, will be exhibited in an appropriate frame or between glass.

For Slight —
It is intended to give a great deal of publicity to this exhibit through the media of the newspapers and radio. We can assure you, of course, that the works exhibited will be insured for their full value and will be under guard.

We shall contact you in a week or two to make final arrangements regarding the abovementioned print. In the meantime should you find it possible to lend us any other works, please let us know.

Many thanks for your very kind cooperation.

Sincerely yours,

John J. Karpeles
John J. Karpeles
Executive Director

JJK/ag

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2/9/63 - Chr. Science mon.
2/7/63 - NY Times Western Edition

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Feb. 12, 1963

Dear Mrs. Haupert:

After things have quieted down somewhat, and when you have time, would it be possible for me to get a catalogue to the Broderson Exhibit.? The Academy Gallery here is not quite sure if a Catalogue was issued with the Show; so that's why I take the liberty to write you direct.

I have been away for a week or so on business and what with the News Strike in New York still in effect, I've read no reviews of Morris' Show. I know of no American Painter who has his spiritual innocence or who can plastically depict Modern man's isolation to Broderson closer. He has suffered here, in my opinion, from a real lack of critical analysis. His conceptual simplicity shades Laugher and Seeger. West Coast critical opinion is oriented towards San Francisco with Diebenkorn and Biskamp. Broderson stands alone.

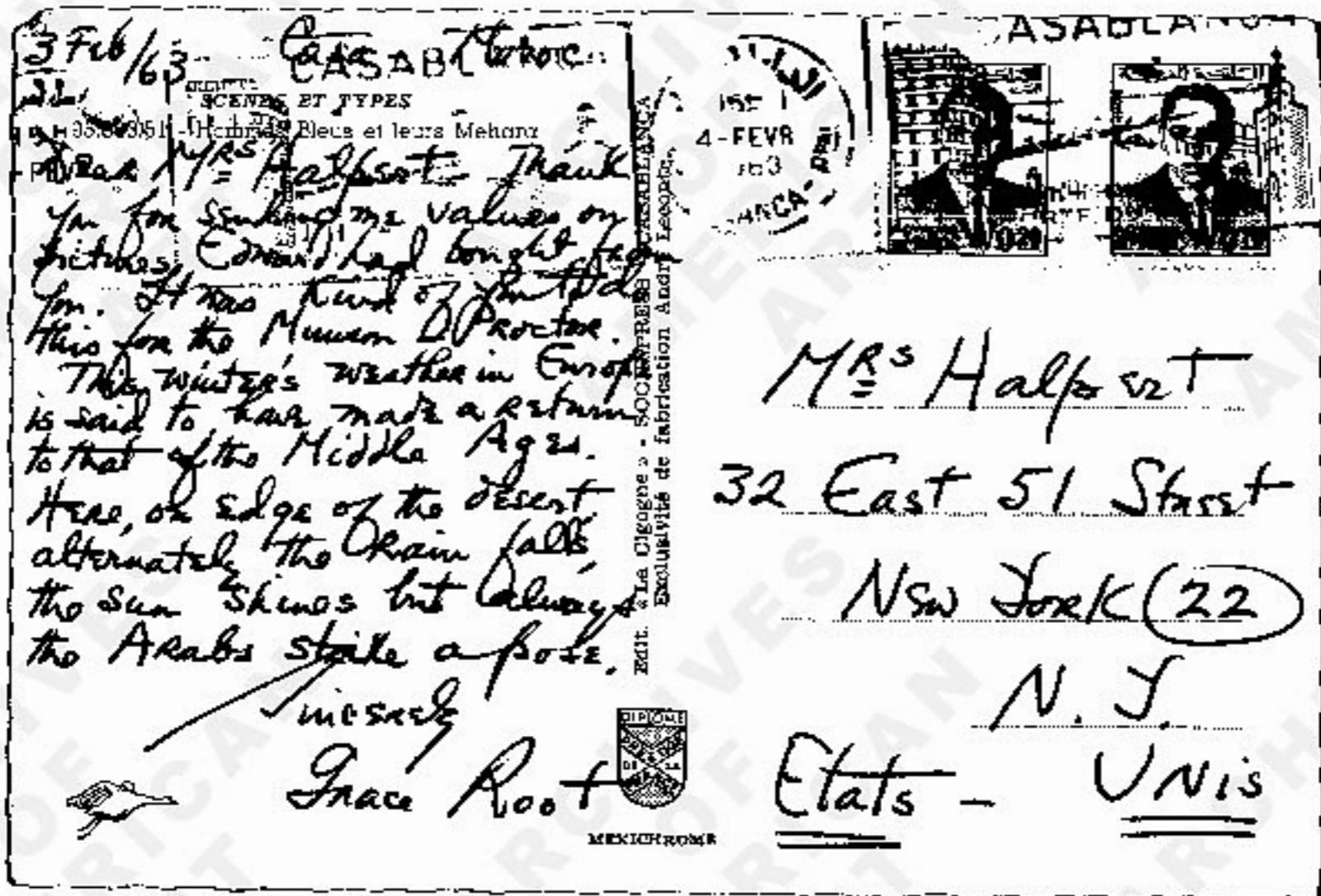
Anyway, when you write - if you can send the Catalogue - will you also direct me to what critical Reviews have been written to date?

Thank you.

Cordially yours,

William Cling
344 Scadlock Lane
SHEEMAN OAKS, CALIF.

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REED COLLEGE
OFFICE OF THE PRESIDENT
PORTLAND 2, OREGON

February 1, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

One of our trustees, Mrs. C. Girard Davidson, has just told us of Mr. John Marin's great helpfulness to her in assembling a Ben Shahn show for Reed College, and of your generous offer to make available to us a number of important works from the Gallery's collection.

The possibility of a Shahn show has caused great enthusiasm here. It would be an art event of major importance, not only to the college but to the entire Portland community.

We are planning to run the exhibit for three weeks, beginning around March 1 in a large, well lit hall where it will be under twenty-four hour surveillance. Reed College will, of course, underwrite the cost of insurance, packing, shipping etc. and will inform you of the arrangements we expect to make with Santini Brothers to pick up the paintings and drawings.

The trustees and those of us here at the college are most grateful for your generous participation in what we all know will be an exciting exhibition and look forward to hearing from you.

Sincerely yours,

Carleton Whitehead
Carleton Whitehead
Assistant to the
President

CW:msk

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February 11, 1963

Mr. Carl Nordenfalk, Director
Nationalmuseum
Stockholm 16, Sweden

Dear Mr. Nordenfalk:

I was delighted to learn that the drawing reached you so promptly due to the brilliant manipulation of my Assistant Director and the cooperation of the Swedish Legation, plus of course the S.A.S. and the very kind gentleman who carried the drawing in his lap, or whatever, to expedite the delivery. In any event I am very happy that you had it on time.

Immediately after shipment the consignment invoice was mailed to you indicating the selling price of \$3500. with a notation to the effect that a 10% discount would be allowed in the event that the drawing was purchased by, or for, the museum. No doubt this has been received by you in the meantime.

I hope that the exhibition will be a great success in the Nationalmuseum - and trust that you will be good enough to send me a copy of the catalogue which the museum has issued.

I send you my kindest regards and best wishes - and look forward to your next visit - in the very near future.

Sincerely,

DGM:lk

February 9, 1963

Mr. Webb X³⁰
Mr. J. Watson Webb, Jr.
11740 Crescenda Street
Los Angeles 49, California

Dear Mr. Webb:

Just to make sure that this letter reaches you I am sending one copy to each of your addressees. I trust, however, that you are in Los Angeles away from the rough weather we are having in the East. New York has become such an eerie town what with the wind, rain, sleet, snow and bitter cold plus a sense of isolation due to the newspaper strike that we envy everyone away from it.

Despite all our problems the gallery must go on! And the interested art public is indulging itself more in viewing exhibitions.

For several years I have had in mind the very fascinating show which I had discussed with your mother years ago and as a matter of fact wrote a foreword in connection with it in 1952. At this late date it seems even more appropriate and I am writing in the hope that you will cooperate in lending a number of the trade signs in the Shelburne collection, a list of which I shall send on shortly. The entire exhibition is actually based on about ten of the trade signs in your collection with some others almost equally important for the occasion. We are borrowing a good many other objects from museums and private collections bringing the timing right up to the present. The theme is - and the title - "Signs and Symbols" and will prove by the inclusion of these chosen objects that 18th and 19th centuries provided a fabulous background and ancestry for some of the painting and sculpture being produced today.

Because I cannot complete my plans without the knowledge that you will cooperate, I am writing at this moment without sending on the list just so that I can obtain your consent to loans in general. We will, of course, take care of all the expenses involved and will exercise the utmost care in handling and placing the objects. The idea has been received by the few museum people to whom I mentioned it with the greatest of enthusiasm and I most sincerely hope that you will cooperate.

Won't you please communicate with me at the earliest opportunity? I shall be most, most grateful. And I hope that the idea will intrigue you sufficiently to tempt you to New York and to the opening of the exhibition. It will be so nice to see you again.

Sincerely,

ECH:lk

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purchaser is living, it can be assumed that the information
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Dear Jay,

Now I've a request to make of you. I have sold one more
print of Ben Shahn's silkscreen, ALGERIAN MEMORY, than
I actually had in stock. If you have one to spare a would be
very grateful to receive it.

January 30, 1963

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona

Dear Mr. Steadman:

I was pleased to hear that the paintings and drawings had been
so well packed and had arrived in fine condition.

However, I am very disturbed by the missing watercolor, "Region -
Rowe, Massachusetts", 1918. According to Santini, this picture
was sent along with the thirty-eight others, and it was packed
in Box #1. Would you please double check the box? Mr. Marin also
asked that I point out that this particular watercolor is of
a larger size than average.

In the meantime, Santini is searching its shipping area, in
the event that the picture was inadvertently omitted from
Box #1.

We are taking the two remaining Marin oils to Badworth first
thing Monday for packing and shipping air-express. Thank you
for placing the insurance.

If it is possible, we would like, for our gallery archives,
at least a half-dozen catalogues of the show; and, if you
can spare them, we really would like to have a dozen.

Please let me know if the missing watercolor turns up; and,
should Santini call me to say it was still there, I will
let you know at once.

Sincerely,

Jay Wolf
Assistant Director

THE BALTIMORE MUSEUM OF ART
SALES & RENTAL GALLERY

W Y M A N P A R K
BALTIMORE 1B, MARYLAND
C H E S A P E A K E 3-7450

February 6th

Dear Mrs. Halpert,

I am sorry that there was confusion about the percentage on the two pieces of Folk Art which were sold here, but I had understood at the time of sale that the 10% still held in spite of a reduction in price. However, a check has been sent to you today to adjust the difference.

In answer to your inquiry about GALLOPING HORSE weathervane - listed at \$490 - this was returned to you on January 15th with the rest of the Folk Art consignment.

The contemporary items still here at the gallery would under ordinary circumstances be returned in June when we close the season. If, however, there are any items which you particularly want returned before this, would you kindly let me know as our truck will be coming to New York towards the end of the month.

yours sincerely,

Mrs. Fenwick Keyser

Mrs. Fenwick Keyser

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APFA
~~AK~~

Mr. William A. Ward
310 East 51st Street
New York, N. Y.

February 12, 1963

Dear Bill:

If you can remember way back to 1950 you will recall
that you purchased from me a wooden dame who caused
me much anguish shortly after I acquired her but who
I still love just the same.

I am about to organize an exhibition under the title
of SIGNS AND SYMBOLS which will include both 19th and
20th century American sculpture and painting relating
to "communication" and I feel it imperative to have
my old girl friend as part of this overall assemblage.

Would you be good enough to lend her to us for a
period of a month starting on March 4th and ending on
the 30th. You may keep the pearls which I find in the
photograph. All I want is the dame in wood and if her
wig is still intact I would adore to have that included.

A telephone call from you would be most welcome as I
have to go to press very shortly. Many thanks and
best regards.

Sincerely,

ECH:lk

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MJS

February 4, 1963

Miss Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Miss Halpert:

My continued interest in the cultural development
of our Houston area prompts me to write you. Yearly,
the Contemporary Arts Museum of Houston holds an
art auction but this year it will be a gala benefit
one on Tuesday, February twenty-sixth at the Houston
Club. It has gained great recognition and will be
covered by two national prestige magazines. The
auction is the Museum's most significant fund raising
project of the year, and from it the Museum derives
most of its operating expenses. The continuing
success of the auction is due, we feel, to the increasing
quality of the works donated by the individual
collectors and galleries.

It is extremely important that more of the art com-
munity of the Houston area be informed of sources
in the East. It is our desire to make the pace-setting
galleries of New York as familiar to collectors here
as they are to New Yorkers.

All donations are tax-deductible and if you wish to
specify a minimum for which an object may be sold,
we will honor your request. Naturally, we will pay

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 8, 1963

Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York, New York

Dear Mr. and Mrs. Lowenthal:

Could you indicate to us where we should order
8" x 10" glossy photographs of Stuart Davis' Report
from Rockport and Charles Sheeler's Americana which you
have kindly agreed to lend to our exhibition, THE NEW
TRADITION.

With best regards,

Sincerely yours,
Godmund Vigeland
Godmund Vigeland
Assistant Director

GV/11

The Downtown Gallery
32 E 51 St NYC

You give you this information about
"Americana" ^{sincerely,}
"Cotton photographed" Report from Rockport
Mrs Lowenthal